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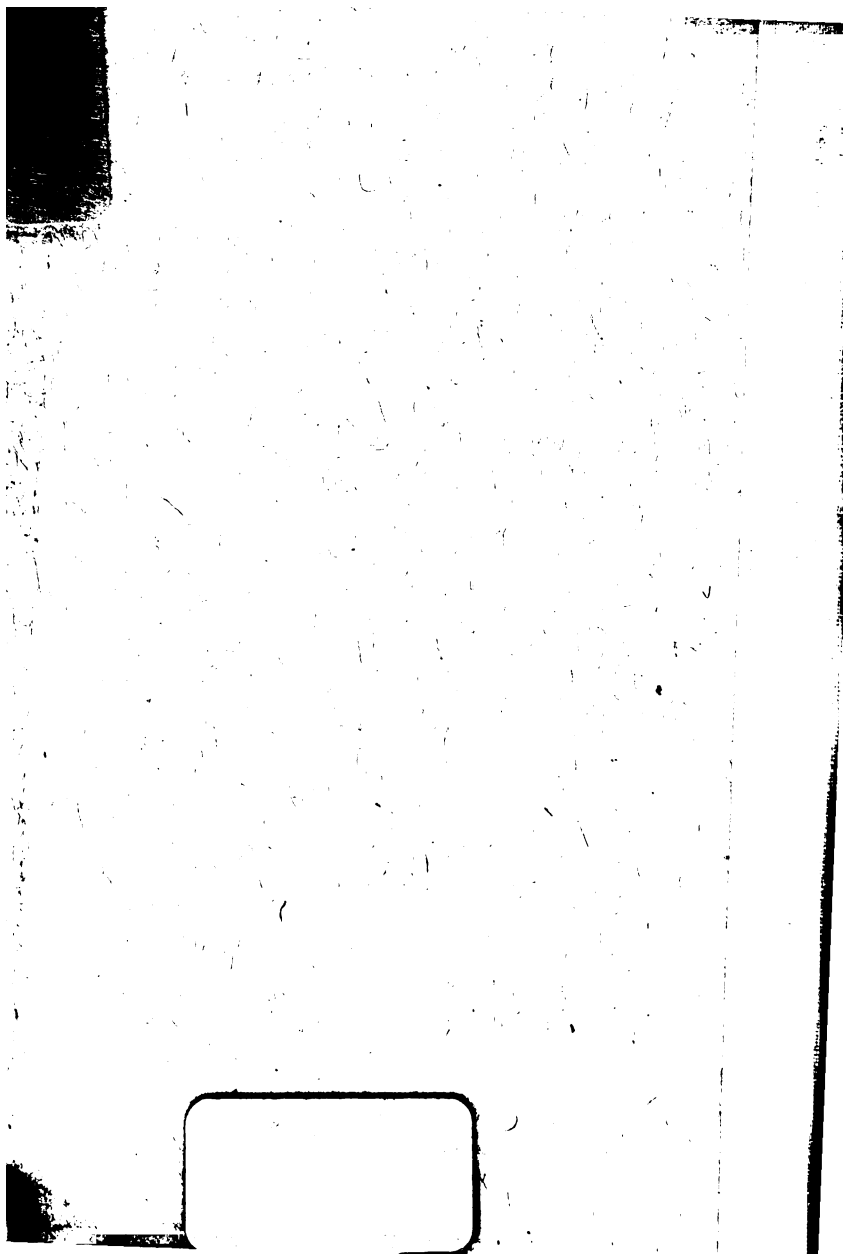
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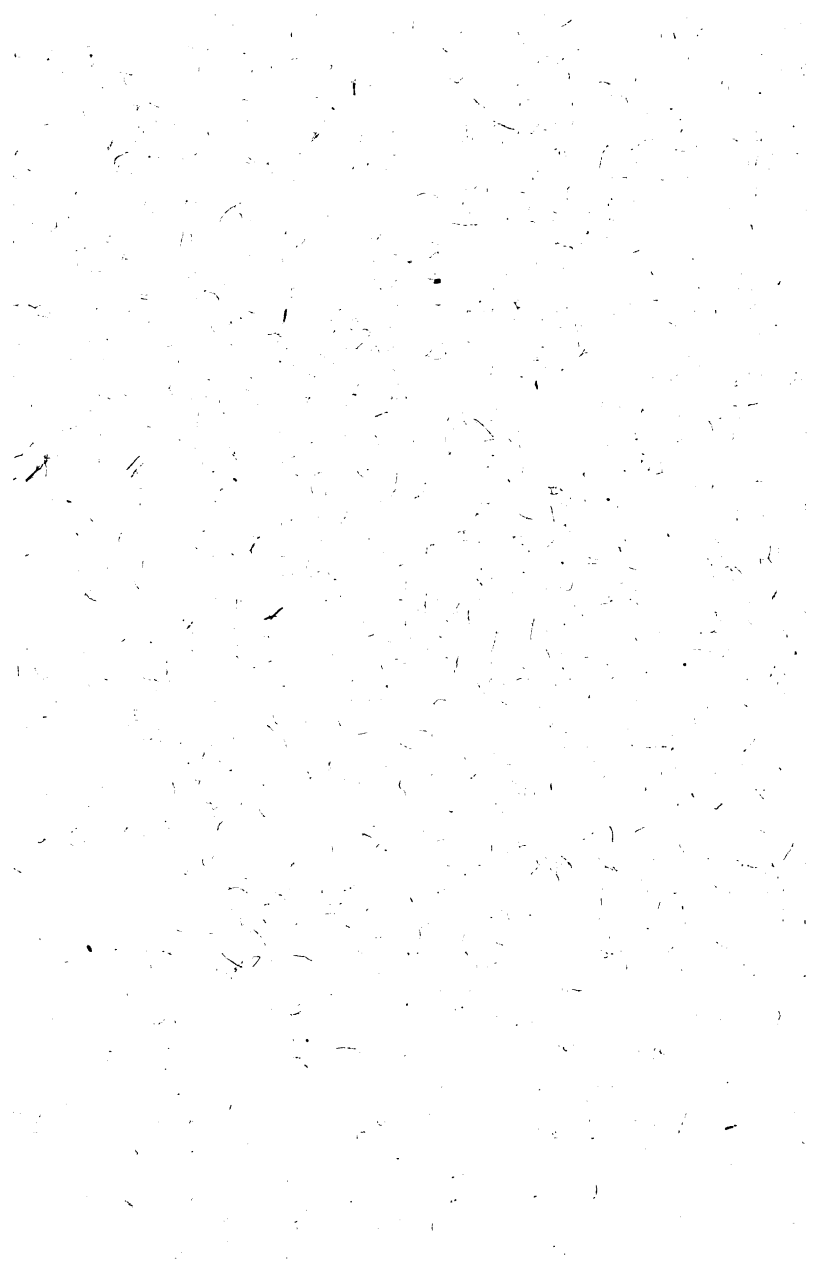
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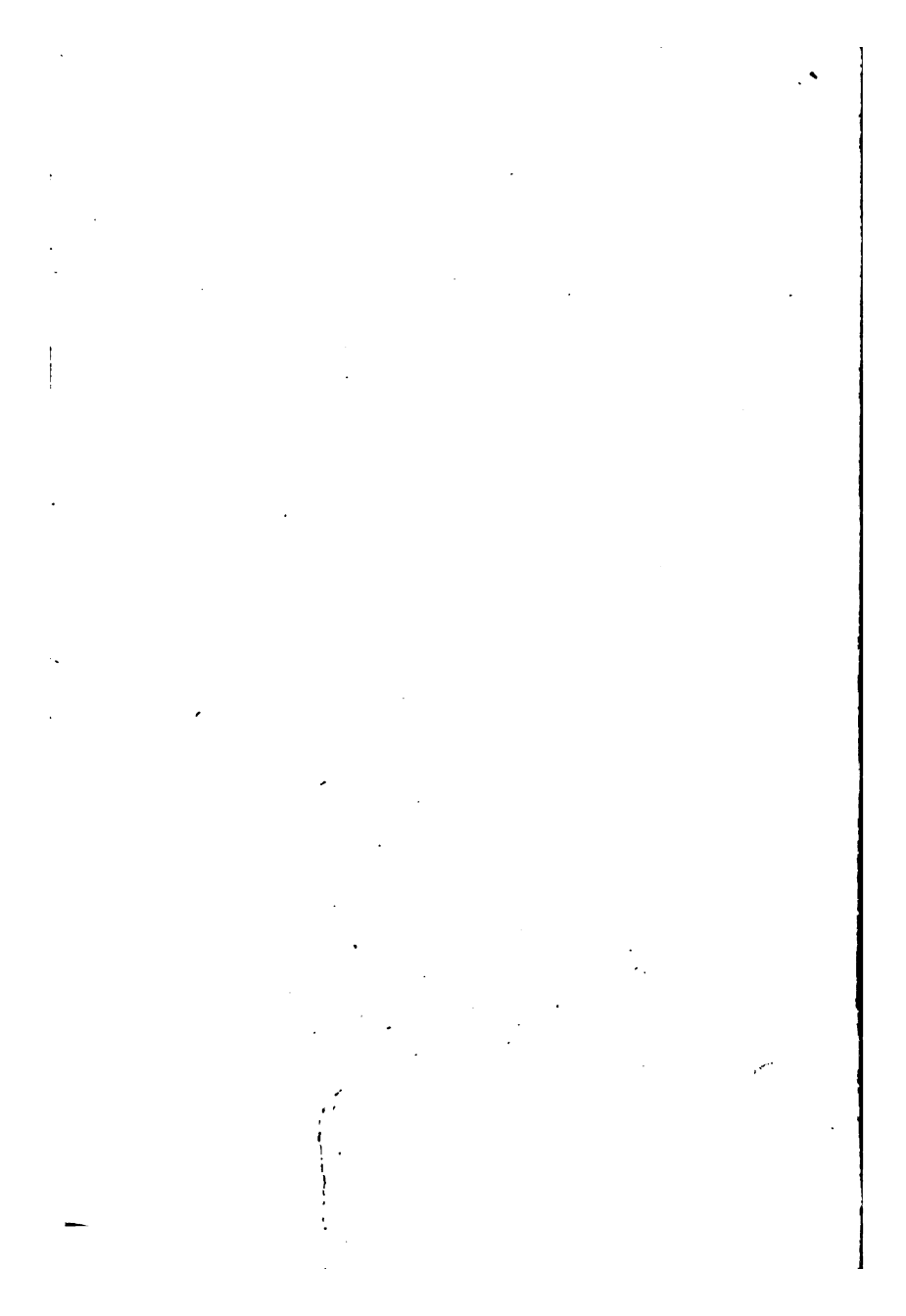
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HOW TO SPEAK



HOW TO SPEAK

*Designed as a Textbook for the
Business Man and Woman*

BY

EDWIN GORDON LAWRENCE

Author of

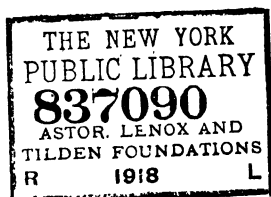
“How to Master the Spoken Word,” “The Lawrence
Reader and Speaker,” “How to Improve
the Memory,” etc., etc.



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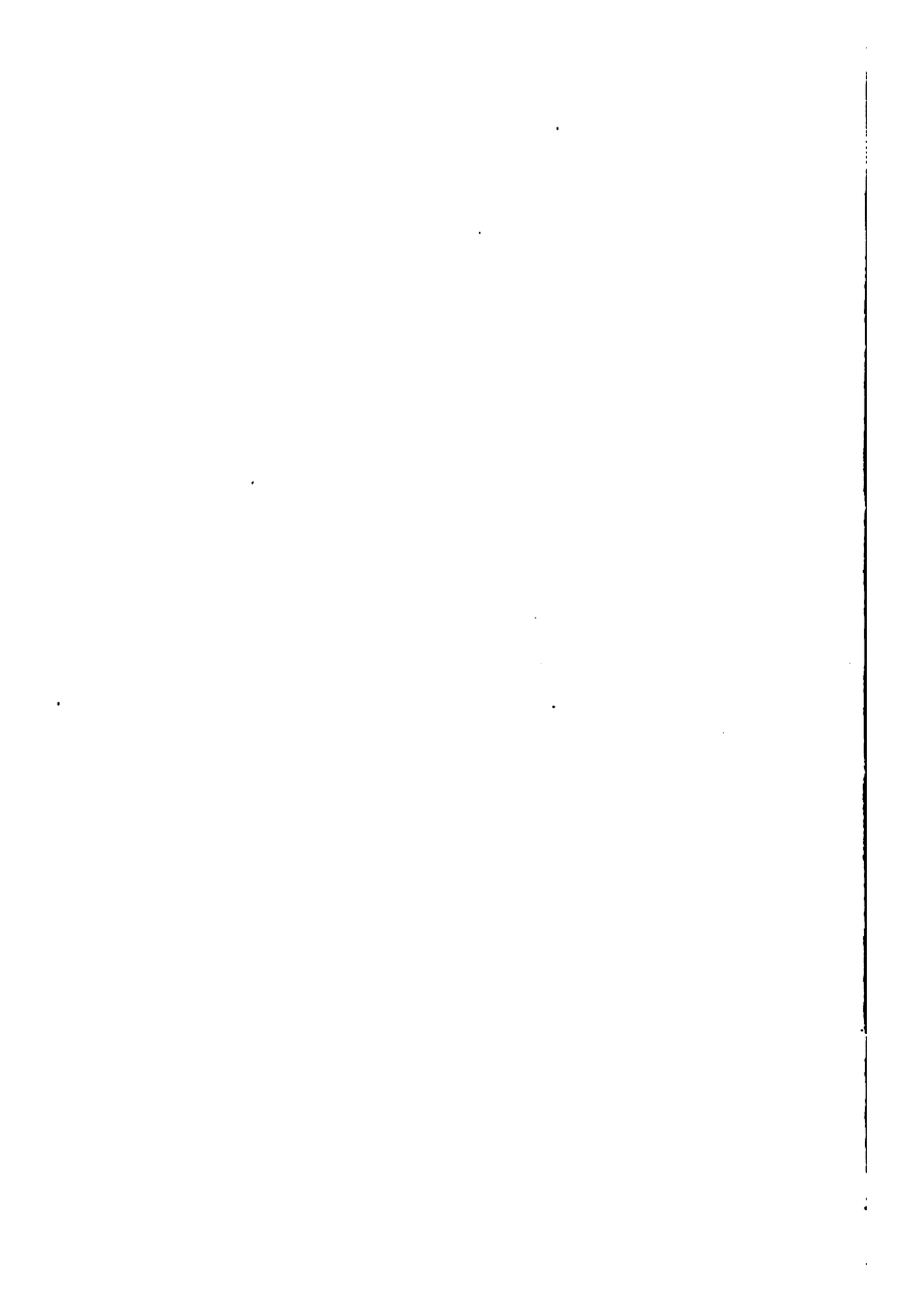
To

Arthur C. Fairchild

A man whom I am proud to call

MY FRIEND

BT 18 X 18



PREFACE

This book is intended primarily for those men and women who are engaged in business, and who recognize the necessity of improving their powers to convey a message by means of speech.

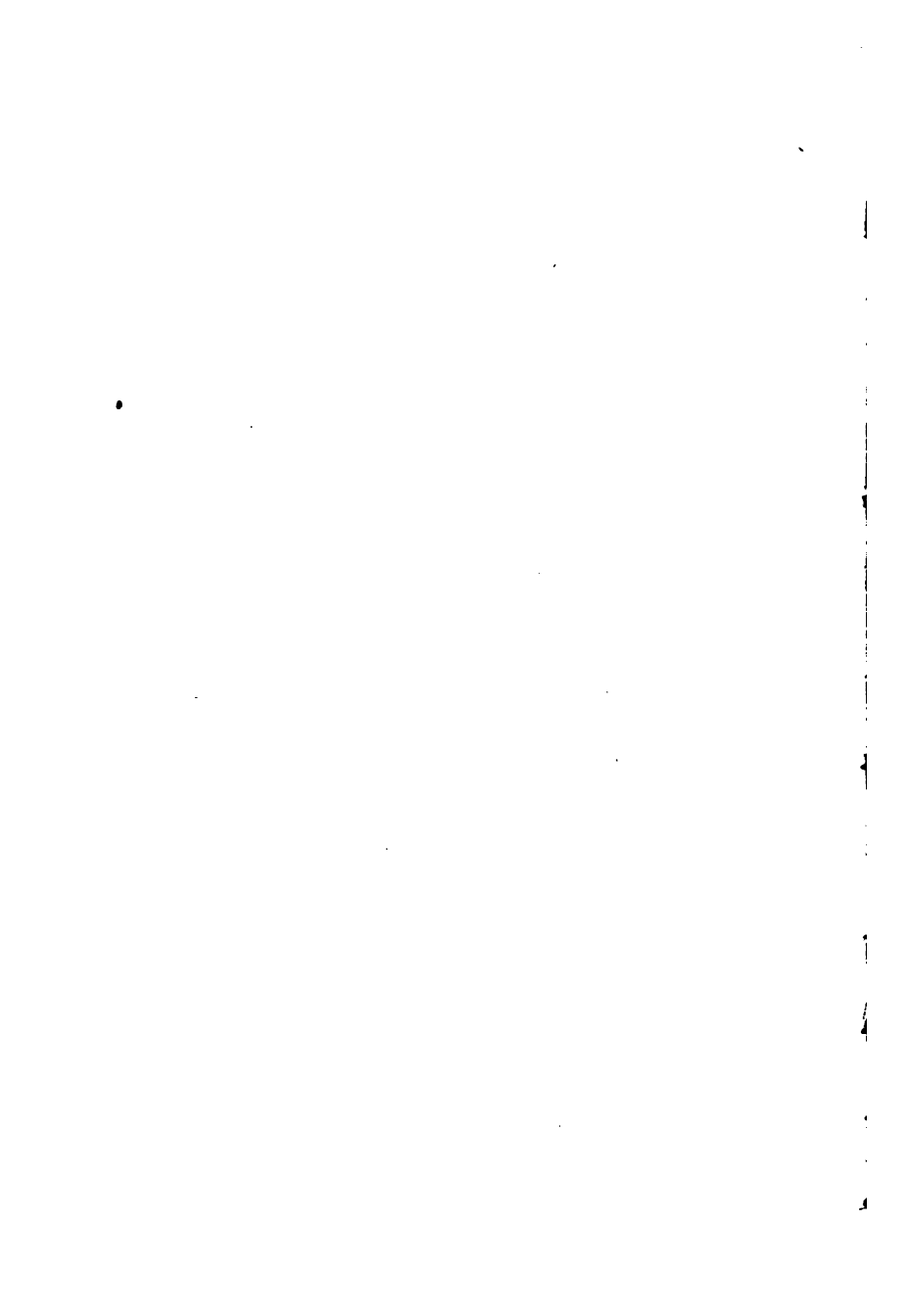
It contains instructions for increasing the general mental, vocal and physical equipment of those engaged in such business as necessitates conversing with others either individually or collectively.

The substance of what is given in these pages appeared as a serial in the columns of *Women's Wear*, and in response to the request of many, and with the permission of The Fairchild Publishing Company, the matter is here presented in book form.



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How to Speak

CHAPTER I

THE ART OF PUBLIC SPEAKING

The Ability to Convince and Persuade Within the Reach of All

THE ability to express one's thoughts in an effective manner by word of mouth is of such value today in the business world that many men and women of all stations and conditions are giving their attention to the means whereby this power may be cultivated and enhanced.

Not only does an understanding of the use of the spoken word enable one to speak in public, but it increases to a marked extent the conversational powers. Consequently it is of value to the salesperson, the buyer, the head of a department, the promoter, the lawyer, and all men and women whose business it is to influence the actions of others, be the object the selling of a bill of goods, the advancement of a business deal, the influencing of a board of directors, or the moving of a jury.

The ability to express thought by means of speech was a great asset to public men in the past, is so to men of today, and will be to those of the future in spite of the changed conditions brought about by the almost universal use of the printing press for diffusing information. In olden times it was a few men only who were expected to address audiences, but now the people generally have realized that because of their political status they are called upon to voice their opinions and wishes by word of mouth. They realize that the press does not adequately afford them the desired opportunity to speak their thoughts, and that if they are to continue to improve their political, industrial, and social condition, they must learn to use properly the powers of speech.

What Public Speaking Is

By public speaking is meant the presentation of ideas by word of mouth as distinguished from their presentation by the written word.

In order that ideas may be conveyed and not only words spoken, the voice must be modulated and colored, and the words so emphasized and inflected, as to carry the thought to the mind of the listener just as much by the speaker's manner as by his matter. Both delivery and composition must agree in style and presentation in general, both acting in harmony and both working to perform the one purpose — con-

vey thought by means of speech in an appropriate manner, thus carrying the message to the mind of the listener precisely as it is perceived by the mind of the speaker.

What are the requirements of one who would convey his thoughts to the minds of others by means of speech? There are two primary requisites from which radiate many secondary ones. These all important essentials are, that the speaker should have something to say and that he should know how to say it. He who lacks either of these requirements cannot hope to become an effective public speaker. If he does not possess a message with which he is thoroughly familiar, he will speak nothing but words; if he does not know how to deliver his message, he will be a mere babbler.

The Speaker Must Know

The lawyer in order to make an effective argument before a court must understand his case and have a thorough knowledge of the principles of law. Without this understanding and knowledge he cannot hope to make a favorable impression on the mind of the judge, as he cannot give to another that which he does not himself possess.

The clergyman, of whatever denomination or belief, should know his Bible as thoroughly as does the lawyer know the fundamental principles of law, and

he should study the text upon which he preaches as faithfully as does the lawyer study his case.

The statesman should be widely versed in history, as by its means he can foretell the future and demonstrate how certain effects must proceed from certain causes. He must study events in the lives of nations as critically as does the lawyer studiously analyze the rules of law and the clergyman the foundations of religion.

The business man should be fully acquainted with his particular line of work—be he farmer, carpenter, salesman or captain of industry—as this special knowledge is as necessary to him as is that which is peculiar to the lawyer, the clergyman, and the statesman essential to them.

Thus it appears that each member of this group of workers must be fitted for the particular line of work that he sets out to perform, and it is of equal importance that the speaker should be as fully conversant with his theme as all workmen should be with the tools of their trades. To be able to expound the principles of law, one must know them; in order to explain the scriptures, one must be thoroughly versed in them; to discourse on the affairs of state, one must understand statecraft; to show how a shoe is manufactured, one must know the process of its making. The first requisite of the speaker, no matter what may be his theme, is a thorough knowledge

of the subject of his address. It is as impossible for a speaker to talk intelligently upon a subject which he has not mastered as it would be for a miner to extract gold from rock that does not possess the precious metal. Knowledge, then, is the first requisite for the public speaker.

Education—Is It Necessary?

We are now confronted with the question, Is education essential to the success of a speaker? There can be but one answer, Yes. But in this instance the word education is used in its broad sense, understanding, and not in its restricted one, schooling. The man who can make a perfect shoe, or the one who can steer a boat, or the one who can guide a plow, is educated in his particular line just as much as is the lawyer, the clergyman, or the statesman. Knowledge, therefore, is the great essential for the doer in every line of endeavor, and it matters not whether the knowledge has been gained from books in the schoolroom or at first hand by experience in the world. If the shoemaker understands fully the making of a shoe, he will be able to explain the process of its making to another. He may not do it in the best possible language, but if he knows the means thoroughly by which he makes the shoe, then he will be able to show another how he does it. In like manner, if a speaker knows his subject, he will be able

to make others know something of it; and the better he understands it, the clearer will he be able to make it to the minds of his listeners. Of course, if he desires to impart this knowledge to an audience, then must he be able to think on his feet, and in order to do this he must not only be master of his subject, but he must also be master of himself. We are now face to face with the problem as to how a man, possessed of a message, is to deliver it effectively to others.

Always Be Prepared

By careful study and thorough preparation may be acquired such powers as will enable one to accomplish the end for which one speaks.

If the lawyer, clergyman, statesman, and man of business must undergo a course of training in order to become proficient in their work, how necessary must it then be for the one who would speak in public to study carefully the principles underlying the art of speech. Before attempting to paint, the artist undergoes years of training in drawing, the mixing and blending of colors, the laws of perspective and the many other details of his art, but the public speaker, who has to make his own material as well as to draw his word-pictures, often attempts to address an assembly without any preliminary preparation. Much is required of the man who would influence others by the power of speech—he must have

control over himself vocally, physically, and mentally.

The speaker should have a vocal equipment that is capable of doing, in the best possible way, the work that is assigned it. By painstaking effort all disagreeable tones should be removed, all defects of speech corrected, and the whole vocal mechanism so strengthened as to enable it to withstand the strain that is placed upon it by the labor of speaking in large rooms for an extended period of time.

Physical expression should receive the attention of the student of public speaking. He should learn how to stand on a platform, know what to do with his hands; in fact, he should practice to feel thoroughly at home in the presence of an audience before he faces one, and not obtain facility of movement and ease of repose by experience gained at the expense of his listeners. Appropriate gestures, used judiciously, will greatly enhance the beauty or power of language; consequently this phase of the speaker's art should receive his earnest attention.

Importance of Mind Control

A good mental equipment is of the first importance to the public speaker. Control over the mentality is necessary before control over the voice and body can be obtained. The mind must be so trained by exercise that its powers may be moved and concen-

trated at the will of the speaker. Concentration is of the utmost value, as by its means all outside or disturbing influences can be kept away from the mind and the subject only retained. When the speaker gains control over his mentality so as to be capable of concentrating all the power of the mind on the thoughts, vitalizing and keeping them in their regular and proper order of succession, then will he be able to think on his feet, present his thoughts clearly, and demonstrate that he is master of his subject and of himself.

While all speakers must have special and particular training in the line of work they intend to follow—be it the pulpit, bar, platform, or other field of labor—they should also be educated along other lines in order that they may be versed in general matters and possess many sources of information to draw upon to enrich their style, furnish effective examples to illustrate their points, and provide material for strengthening their cause. Among these general requirements is a knowledge of logic. No one can possibly be an effective speaker who lacks the power to reason. No matter what may be the particular line of work—the advocate pleading his client's case, the clergyman urging repentance, the business man trying to sell a bill of goods—all who aim to persuade through the medium of speech must be versed in the principles of logic or else they will be

deficient in the power to reason and thereby fail to properly present their cause.

Orators Made by Study

The problem of equipping the speaker for his work now confronts us. Some persons may even question the possibility of its being done at all. But the lives of all great speakers from the time of Gorgias, the Greek rhetorician and teacher of oratory, down to our own day that boasts of its Wilson, its Bryan, and its Roosevelt, show clearly that only by methodical training and consistent practice have men excelled in the art of speech. Here are the witnesses who will assist in upholding this contention:

Going back to the fifth century previous to the Christian era we find Gorgias laying down many of the principles of speech that govern all good speakers of the present day, his oration, "The Encomium on Helen," exemplifying all the means of argumentation that are employed by modern speakers; and these principles he imparted to his pupils. He was of those who believe that orators are made by study and persevering effort and not born full-fledged. He was one who believed in preparedness.

The story of how Demosthenes fitted himself for oratorical work is so well known that the fact that he made himself a successful speaker by his untiring efforts will merely be recalled, and then will be sum-

moned other witnesses, the stories of whose struggles may not be so familiar.

Cicero is one of the great historical figures of whom we possess authentic information. Much of his own matter in the form of speeches and letters has come down to us, and the testimony of men of his own time regarding minute affairs of his life is ours. This testimony tells us that he worked untiringly through all the working years of his life of three score years and three to fit himself to fulfill the requirements imposed on him through his being one of the foremost members of the governing class of the mighty empire of Rome. In early youth he was placed as a student under the celebrated orator Crassus, he read the works of all the famous poets and orators of Greece, and he studied the Roman national law under the foremost masters. His preparation was as thorough as money, time, and labor could make it.

The American lawyer and orator, Rufus Choate, labored almost as assiduously as either Demosthenes or Cicero; and, as the result of his labor, he became one of the famous orators of his country and his age.

The eloquent preacher, Henry Ward Beecher, became a great speaker only after untiring effort. He once told the author, then a mere boy, that in his early manhood he feared he possessed a vocal defect that would forever prevent his speaking in public,

but that it was his good fortune to fall into the hands of an efficient teacher of elocution while he was attending college who removed the vocal trouble and laid the foundation for his afterward remarkable voice. Mr. Beecher also stated that he exercised his voice on the vowel sounds daily, and thus managed to retain its excellent qualities in his old age. Work, he said, had given him what ability he possessed as a public speaker.

Roscoe Conkling, an eminent senator from New York, commenced the study of public speaking when thirteen years of age and continued it through his busy life. The story of how he developed his oratorical powers forms part of a most interesting chapter in his biography.

Henry Clay, the great American statesman and orator, worked incessantly to train his voice, arrange his material, and gain an effective delivery. Here are his own words:

"It is to this early speaking practice in the great art of all arts, oratory, that I am indebted for the primary and leading impulses that stimulated me forward."

Speakers Who Won After Failure

On the other side of the Atlantic, John P. Curran, Richard Brinsley Sheridan, and Lord Erskine all failed dismally in their first attempt to speak in pub-

lic but after proper preparation and study they won a place among the foremost orators of their day.

Here, then, is testimony from many of the greatest orators of many lands and times upholding the contention that by industry alone can speakers become eloquent.

The question may now be put, How is one to become an effective public speaker? Patrick Henry, in his great speech urging the placing of the colony of Virginia in a state of defense, expresses it as his opinion that there is no way of judging of the future but by the past. Acting on this principle it is safe to say that a study of the means employed by the master speakers of the past will assist greatly the student of today in his search for oratorical powers. Only by good and sufficient means can any end be accomplished, and as the means adopted by Gorgias, Demosthenes and Cicero produced effects that have never been surpassed, and as the means are as logical and effective today as they were centuries before the Christian era, it is well for all who would excel as public speakers to study the principles of oratory as exemplified in the works of these old masters.

All great modern orators have followed in the path of the orators of old, and the principles employed by the Grecian and Latin speakers who impressed the minds of men and influenced the lives of nations more than two thousand years ago are identical with those

used by Chatham, Gladstone, Erskine, Henry, Webster, and Lincoln, and are now being employed by Bryan, Wilson, and Roosevelt.

The Art Developed Through Centuries

People gaze upon the giant trees of California and exclaim, How wonderful! They seldom stop to think that those trees are the work of centuries. They listen to a great sermon, a skillful argument, or an impassioned political address and again they cry out, How marvelous! Here again they fail to realize that the successful speaker is the result of years of growth produced by untiring effort. Nothing of value in this life is gained without effort, and the lives of all who have contributed to the making of history teach us that industry is the great factor in bringing about success in every field of endeavor.

As Demosthenes, Curran, Erskine, Beecher, Webster, Clay, and all really great orators of the past achieved their greatness and were not born with it, so also can anyone today who possesses intelligence and perseverance become, by earnest endeavor, an effective public speaker.

CHAPTER II

SPEECHES

How They Should Be Constructed and Arranged

IN ARRANGING a speech, whether it is to be written out in full or spoken extemporaneously, one should bear in mind what it is that constitutes written or spoken matter a speech. An essay is not a speech; a talk is not a speech; a debate is not a speech, nor is an address that commences anywhere and ends nowhere a speech. A speech is an orderly arrangement of thoughts governed by an object, and dealing with a particular subject. It must have but one object, and it must deal with but one subject; and, what is of the utmost importance, it must have a gradual development that ends in a logical conclusion.

A Speech Must Have Three Parts

In order that a congregation of words may be dignified by the name of speech, the matter must be divided into three parts: opening, body, and conclusion. The opening contains the premise, lays down the proposition, or states the object; the body is de-

voted to the argument, a debate of the proposition, or making clear the object; the conclusion sums up, drives home, or appeals.

Avoid Sub-Divisions

The ancient orators generally employed complicated frameworks, sub-dividing the three main divisions of the speech, but modern speakers aim to simplify them by avoiding sub-divisions as much as possible. It is advisable not to sub-divide the opening, simply state the object of the speech or lay down the proposition, but it is sometimes well to sub-divide the body. The speaker might desire to bring out two or more points in his argument. If he should, then will it be best to handle the points in the one, two, three order, thus sub-dividing the body of the speech into as many parts as he has points to develop. The conclusion must be a whole, as its aim should be to bring together the scattered points, press home the appeal, or announce the decision.

Example of a Complete Speech

The object of this speech by Richard Brinsley Sheridan is to demonstrate the orator's powers. The opening is devoted to the statement that the talents of the perfect orator are fully capable of answering all the demands made upon them; the body, to the production of proof to uphold that contention; the

conclusion, to showing that the power of the orator accomplished his object.

I

OPENING

Imagine to yourself a Demosthenes, addressing the most illustrious assembly in the world, upon a point whereon the fate of the most illustrious of nations depended. How awful such a meeting! How vast the subject! Is man possessed of talents adequate to the occasion? Adequate? Yes, superior. By the power of eloquence the augustness of the assembly is lost in the dignity of the orator; and the importance of the subject, for a while, superseded by the admiration of his talents.

II

BODY

With what strength of argument, with what power of the fancy, with what emotions of the heart, does he assault and subjugate the whole man; and, at once, captivate his reason, his imagination, and his passions. To effect this, must be the utmost effort of the most improved state of human nature. Not a faculty that he possesses, but is here employed; not a faculty that he possesses, but is here exerted to its highest pitch. All his internal powers are at work; all his external, testify their energies.

Within, the memory, the fancy, the judgment, the passions, are all busy. Without, every muscle, every

nerve is exerted, not a feature, not a limb, but speaks. The organs of the body, attuned to the exertions of the mind, through the kindred organs of the hearers, instantaneously vibrate those energies from soul to soul.

III

CONCLUSION

Notwithstanding the diversity of minds in such a multitude, by the lightning of eloquence they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is — *“Let us move against Philip — LET US FIGHT FOR OUR LIBERTIES — LET US CONQUER OR DIE!”*

Classes of Oratory

Speeches are divided into five classes known as (1) Philosophic, (2) Demonstrative, (3) Argumentative, (4) Deliberative, and (5) Social. Sometimes two or more of the classes are blended, but, as a rule, it is well to have the speech distinctive in its form by keeping it in one class.

Philosophic address is instructive in its character. It should be employed where the speaker desires to make clear to other minds what is perceived by his own. Philosophy recognizes the fact that there are differences of opinion, but it holds that

such differences arise from lack of knowledge and not from preconceived ideas. It therefore aims to enlighten, and thus bring minds to agree.

Demonstrative address appeals to the emotions. It is assertive in character, showy in form, and relies upon the awakening of feeling in the listeners for producing its effects. It is aimed at the heart and not the mind.

Argumentative address appeals to the reason. It presupposes opposition and aims to overcome it by logic. It combats the contentions of an opponent, aims to demolish his argument, and to refute his reasoning.

Deliberative address partakes of the elements of the demonstrative and the argumentative. It aims to convince and move, possesses the qualities that enter into a debate, and is common to bodies of a legislative character.

Social address is intended primarily to entertain. It appeals to the lighter emotions, is free from intensity of every nature, is colloquial in its style, and pleasing in its matter.

Philosophic Oratory; the Way to Reach the Mind

Philosophic address is primarily instructive. It is the best mode of speech for conveying information from one mind to another. Philosophy recognizes the fact that there are differences of opinion, but it

holds that such differences arise from lack of knowledge and not from preconceived ideas formed after due deliberation. Philosophic address aims to enlighten, and by means of knowledge to bring minds to agree. It is particularly adapted to the instructor in all fields of labor; and, while it is the least showy of the five classes of oratory, it is the most difficult to master. The Philosophic and the Demonstrative are the two major classes of public address, and from a combination of them the three minor classes of Argumentative, Deliberative, and Social are formed. These three classes are termed the minor ones, because they are either formed by a blending of the two major classes or are offshoots of one or the other.

*The Meaning of Philosophical
as Applied to Oratory*

The word philosophical when used to define a class of oratory signifies that the matter is arranged so as to appeal to the mind and not to the heart; that it is, above all else, rational; that the language is temperate, and the whole presentation of the subject cool and deliberate.

Why Philosophic Oratory Is So Important

Philosophy points out the underlying principles or general laws relating to any subject in such a

manner as to make them clearly perceived and the subject thereby understood. It is one of the most comprehensive words in the English language and should be grasped in its full meaning by all who would be effective pleaders, because an understanding of its principles is necessary to the correct arrangement of either spoken or written language.

Philosophy's Many Meanings

To the clergyman, philosophy signifies theology—the science of God. To the natural scientist, it means physics—the branch of science dealing with matter, its laws and general properties. To the metaphysician, it represents a department of science which treats exclusively of the mind. If one desires to inquire into the science of the being of man, he studies anthropology and psychology—other names for philosophy. The manufacturer who deals with the making of satins and cloths, studies the philosophy of their makeup as does the clergyman, the scientist, the metaphysician examine into the matters that particularly apply to the calling of each. So, at a glance, the multiple meaning of the word philosophy may be comprehended in its general sense, and its application to oratory will, after slight consideration, as clearly appear. It is for the reasons here set forth that the philosophical form of address is the one that should be employed whenever it is the

speaker's desire to instruct. It enables the scholar and finished speaker to bring into play his talents in making intricate subjects clear to the average mind.

Care Necessary in Philosophic Discourse

It is essential that instructors should be certain of their statements — they should know them to be facts, and the reasons that so constitute them should be stated in unmistakable terms. Clearness and correctness are the two great essentials for all who would impart information to others.

Care should be exercised to follow closely the rules of construction under the philosophic class. No such speech can be clear and convincing unless it possesses the three divisions of opening, body and conclusion. The facts or points should be simply stated in the opening, the reasons clearly brought out in the body, and the entire subject summarized in the conclusion. This mode of procedure is necessary in order that the average person may have the matter submitted to him in a simple, clear and effective manner, entirely free from obstructions of any kind. The opening should be of such a nature as to prepare the mind of the listener to receive the message of the speaker; the body should drive the subject home, and the conclusion should fasten it there. These are the three great objects the speaker should keep in mind when constructing and delivering a philosophic address,

and he cannot hope to achieve success unless he succeeds in all three objects.

Keep Reason as Your Guide

Remember always that your statements must be reasonable, and presented in such a manner as to appeal to the average person. When delivering such an address as we now have under consideration, you should keep ever before you the fact that you must enlighten your listener. You must tell him the things that it is necessary for him to know in order that he may think as you think and do as you desire him to do. You must tell him these things in a calm, dispassionate manner, and your matter and delivery should both suggest to him that you are agreeing with him instead of compelling him to agree with you. Talk with him, but neither to nor at him. Remember, it is not so much that you should move him as it is that you should make him recognize the things that he has always believed, and show him that it is only his ignorance that has kept him from voicing the selfsame thoughts that you are expressing, taking care all the time that you do not tell him in words that it is his ignorance that has blinded him. Tell him plain truths as you see them and as you desire him to see them, but tell them in such a manner as not to arouse opposition.

I have chosen an extract from a speech by Thomas

B. Macauley to illustrate the form of public address of which this chapter treats, and a careful study of it will emphasize the points I have endeavored to make. Study it carefully.

EXAMPLE OF PHILOSOPHIC ORATORY

PUBLIC OPINION AND THE SWORD

I

OPENING

At the present moment I can see only one question in the State, the question of reform; only two parties—the friends of the bill and its enemies. No observant and unprejudiced man can look forward, without great alarm, to the effects which the recent decision of the Lords may possibly produce. I do not predict, I do not expect, open, armed insurrection. What I apprehend is this—that the people may engage in a silent but extensive and persevering war against the law. It is easy to say: “Be bold; be firm; defy intimidation; let the law have its course; the law is strong enough to put down the seditious.” Sir, we have heard this blustering before; and we know in what it ended. It is the blustering of little men whose lot has fallen on a great crisis.

II

BODY

I know only two ways in which societies can permanently be governed—by public opinion, and by

the sword. A government having at its command the armies, fleets, and the revenues of Great Britain might possibly hold Ireland by the sword. So Oliver Cromwell held Ireland; so William the Third held it; so Mr. Pitt held it; so the Duke of Wellington might, perhaps, have held it. But, to govern Great Britain by the sword—so wild a thought has never, I will venture to say, occurred to any public man of any party; and, if any man were frantic enough to make the attempt, he would find, before three days had expired, that there is no better sword than that which is fashioned out of a ploughshare!

But, if not by the sword, how are the people to be governed? I understand how the peace is kept at New York. It is by the assent and support of the people. I understand, also, how the peace is kept at Milan. It is by the bayonets of the Austrian soldiers. But how the peace is to be kept when you have neither the popular assent nor the military force—how the peace is to be kept in England by a government acting on the principles of the present opposition—I do not understand.

III

CONCLUSION

Sir, we read that, in old times, when the villeins were driven to revolt by oppression—when the castles of the nobility were burned to the ground—when the warehouses of London were pillaged—when a hundred thousand insurgents appeared in arms on Blackheath—when a foul murder, perpetrated in their presence, had raised their passions to madness

—when they were looking round for some captain to succeed and avenge him whom they had lost—just then, before Hob Miller, or Tom Carter, or Jack Straw could place himself at their head, the King rode up to them, and exclaimed, “I will be your leader!”—and, at once, the infuriated multitude laid down their arms, submitted to his guidance, dispersed at his command. Herein let us imitate him. Let us say to the people, “We are your leaders—we, your own House of Commons.” This tone it is our interest and our duty to take. The circumstances admit of no delay. Even while I speak, the moments are passing away—the irrevocable moments, pregnant with the destiny of a great people. The country is in danger; it may be saved: we can save it. This is the way—this is the time. In our hands are the issues of great good and great evil—the issues of the life and death of the State!

*Demonstrative Oratory; the Best Form
for Arousing Emotion*

The demonstrative class of oratory is intended to arouse emotions in the persons addressed so as to move them to action without appealing particularly to their intellectual understanding. It is assertive in character, showy in form, and directed more to the heart than it is to the mind. It consists mainly of eulogy or of invective, and is the form of address that should be employed when one wishes to express emotions by means of speech.

What Demonstrative Signifies

As it is applied to oratory, demonstrative means the displaying of feeling, sentiment, or emotion of any kind. It is because of this that it embraces primarily the forms of public speech known as eulogy and invective. A eulogy is a speech in commemoration of the character, ability, or services of a person. It is well employed by James G. Blaine in his speech on the life of Garfield. The following extract shows the character of the speech:

Great in life, Garfield was surpassingly great in death. For no cause, in the very frenzy of wantonness, by the red hand of murder, he was thrust from the full tide of this world's interest, from its hopes, its aspirations, its victories, into the visible presence of Death—and he did not quail. Not alone for the one short moment in which, stunned and dazed, he could give up life hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

An invective is a powerful expression of censure or reproach. To inveigh means to speak strongly against a person, a measure, or a thing. The invective is often used with telling effect in political speeches. Cicero, in his invective against Catiline, thus addresses the conspirator:

You will go at last where your unbridled and mad desire has been long hurrying you. And this causes you no grief, but an incredible pleasure. Nature has formed you, desire has trained you, fortune has preserved you for this insanity. Not only did you never desire quiet, but you never even desired any war but a criminal one; you have collected a band of profligates and worthless men, abandoned not only by all fortune but even by hope.

Thus Cicero hurling the thunderbolts of his indignation against the traitor Catiline; Demosthenes in his denunciation of Philip of Macedon; Chatham manfully speaking in the House of Lords in behalf of the American colonists; Patrick Henry compelling the unwilling Assembly of Burgesses of Virginia to respond favorably to his appeal to prepare the colony for defense against the encroachments of the mother country, all employed the demonstrative form of oratory. In places throughout their speeches these men presented their ideas by means of philosophic address, but, in the main, the great orations cited were constructed in accordance with the principles of the demonstrative class of oratory and delivered in conformity with their requirements.

Other Forms Are Blendings

The demonstrative is one of the major classes of oratory, the philosophic being the other, and

from a blending or combination of these two classes the three minor classes of argumentative, deliberative and social are formed. It is intense and passionate in its nature, assertive in its manner, and relies more upon the strength and fervor of its statements than it does upon its logical presentation of a subject. It is for these reasons that it is employed mainly in eulogies and invectives, but sometimes the philosophic form is introduced in order to assign reasons for belief. Care, however, must be exercised not to employ much of the philosophic form in an address that is intended to be demonstrative in its nature, as a blending of the two classes will produce the third class known as argumentative.

Example of Demonstrative Address

Here is an example of the pure demonstrative. It is an extract from a speech delivered by the great Irish political orator, Daniel O'Connell, when the measure known as the Irish Disturbance Bill was being considered in the British House of Commons:

I do not rise to fawn or cringe to this House; I do not rise to supplicate you to be merciful toward the Nation to which I belong—toward a Nation which, though subject to England, yet is distinct from it. It is a distinct Nation; it has been treated as such by this country, as may be proved by history, and by seven hundred years of tyranny. I call upon

this House, as you value the liberty of England, not to allow the present nefarious bill to pass. In it are involved the liberties of England, the liberty of the Press, and of every other institution dear to Englishmen. Against the bill I protest, in the name of the Irish people, and in the face of Heaven. I treat with scorn the puny and pitiful assertions, that grievances are not to be complained of—and our redress is not to be agitated; for, in such cases, remonstrances cannot be too strong, agitation cannot be too violent, to show to the world with what injustice our fair claims are met, and under what tyranny the people suffer.

The clause which does away with trial by jury—what, in the name of Heaven, is it, if it is not the establishment of a revolutionary tribunal? It drives the Judge from his bench; it does away with that which is more sacred than the Throne itself—that for which your King reigns, your lords deliberate, your commons assemble. If I ever doubted, before, of the success of our agitation for repeal, this bill—this infamous bill—the way in which it has been received by the House, the manner in which its opponents have been treated; the personalities to which they have been subjected; the yells with which one of them has this night been greeted—all these things dissipate my doubts, and tell me of its complete and early triumph. Do you think those yells will be forgotten? Do you suppose their echo will not reach the plains of my injured and insulted country; that they will not be whispered in her green valleys, and heard from her lofty hills? Oh, they will be heard there!—yes; and they will not be forgotten. The

youth of Ireland will bound with indignation—they will say, “We are eight millions; and you treat us thus, as though we were no more to your country than the isle of Guernsey or of Jersey!”

I have done my duty. I stand acquitted to my conscience and my country. I have opposed this measure throughout; and I now protest against it, as harsh, oppressive, uncalled for, unjust; as establishing an infamous precedent, by retaliating crime against crime, as tyrannous—cruelly and vindictively tyrannous!

*Argumentative Oratory; how to Convince
and Persuade*

Argumentative oratory rests upon logic, appeals to the reason, and aims to present a cause in such a manner as to convince and persuade the parties addressed. It presupposes opposition and bends its powers toward overcoming it by logical reasoning. It seeks to combat the contentions of an opponent, refute his arguments and demolish his cause. The element of reason that enters so much into argumentation is what makes argumentative oratory akin to the philosophic class.

Argument means proof or evidence. It is reason or reasons produced as proof whereby to cause belief in a statement, or to convince the mind of another and move it to action. It is a logical presentation of an idea or a cause.

What Argumentation Signifies

Argumentation is the formation of reasons, the creation of inductions, the reaching of conclusions, and the application of the conclusions to the cause or case in question.

By induction is meant the power or faculty of reasoning from a part to a whole, from a particular to the general, from one to the many. It is the process of reasoning by which we conclude that individuals represent classes, that they are types that present the same characteristics as entire classes and are truly representative of them. It holds that what was ever true at any time would be true at all times were the surroundings and the circumstances similar in all material particulars.

Speakers must have a clear conception of the meaning of argument, argumentation, induction and logic before they will understand or appreciate the requirements of argumentative address.

Logic the Foundation of Argument

By logic is meant the process, art, or science of correct, full and exact reasoning. It is divided into two forms: (1) pure logic, (2) applied logic. It is applied logic, the logic that instructs us how to adopt the form of thinking to the causes, objects and affairs about which we are concerned, that is of in-

terest and importance to the advocate. One cannot present an argument with force and reason unless he understands the principles of logic.

The power to argue is as necessary to the success of the man of business as it is to the lawyer or the clergyman. Without the knowledge of presentation and reasoning no one can place a cause of any kind before the mind of another so as to make that person see as he sees, feel as he feels, and act as he desires him to act. The power of presentation is as important to the salesperson as it is to the advocate, as both are dependent on logic.

The Aims of Argumentation

Argumentation aims first to convince and then to persuade. In order to convince, a speaker should use cold logic; should argue in such a manner as to make his plea or cause perfectly clear and understandable to the person or persons addressed. In order to do this, he must thoroughly comprehend his subject, see and understand its every detail and have a comprehensive picture of it in its entirety all the time he is developing it for the benefit of his audience. The speaker must impress the listener with the idea that he knows and believes what he is talking about, otherwise he will never convince that listener of the necessity of his knowing it and believing in it. After carrying conviction to the mind

of another, the advocate has only accomplished one-half of his purpose. He has not prevailed until he has persuaded that other to act in accordance with the views in behalf of which he has been speaking. Argumentation can be said to succeed only when it convinces that it is correct and moves the listener to act in accordance with the wishes of the advocate. Conviction and persuasion are both essential.

In his contention that self-preservation is the first law of Nature, David Paul Brown, an eminent American lawyer, who won many difficult cases by his logical reasoning, thus argues in behalf of his opinion:

Suppose two men, occupying perfectly friendly relations to each other, should be cast away, and both seize the same plank (to me the favorite illustration) and one should thrust the other off; would it not be monstrous, upon the trial of the alleged offender, that the plank should be brought into court and submitted to some men of approved skill, and measured and examined by square, rule and compass; its specific gravity ascertained, and the possibility of its sufficiency to sustain two men discussed and decided; and, upon the basis of such calculation as that, the prisoner should be deprived of his liberty or his life; when, if you had placed the witnesses in his precise situation, and they had been called upon to act upon a sudden emergency, they would have done precisely what he did, and what every principle of natural law warrants?

Notice the clear logical argument of the advocate. See the introduction of inductive reasoning in the passage where he argues that because it is natural for one man to save his own life at the expense of another, it is natural for all men to be governed by the same instinct. This extract illustrates effectively the province and power of argumentation.

The Twofold Purpose of an Argument

Because an argument to be effective must persuade as well as convince, argumentation partakes of the qualities of the demonstrative form of oratory. In order that it may convince, it depends on the philosophic form of oratory for its instructive qualities. Here is an example of the persuasive phase of argumentation taken from the same source as the previous quotation. Note how the advocate aims to move the jurors through their emotions:

You are told, however, that the condition of the boat was not hopeless, that she was on "the great highroad of nations," and that there was every prospect of her being picked up. The gentleman speaks of the great highroad of nations over the pathless ocean as it were the Chesapeake and Delaware canal, in which two vessels could scarcely pass abreast. *The President*, steamer, sank probably upon this great highroad, leaving no voice to tell her fate. Surrounded as the boat was by mountains of ice, no ship would probably ever have reached

her if steering in that direct course. Fate itself seemed to forbid it; nay, no vessel, says the captain, would have ventured among the ice, had the position of the boat been known; as no commander, however philanthropic, would have so far periled his own hopes in order to redeem the lives of others. The chances of rescue were entirely too remote then—ninety-nine chances against one, say the witnesses—to enter into the calculation of the mate and crew had their circumstances even been such as to allow them dispassionately to reason upon the subject; but as it was, terror had assumed the throne of reason, passion became judgment, and you know the sequel.

In this passage the advocate deliberately employs strong descriptive language while narrating the situation of the storm-tossed vessel in order to move the judge and jury through their emotions; and in doing so, he does not depart from the argumentative form of address but uses that part of it which is distinctly demonstrative in its nature. Argumentation, remember, is composed of the two major classes of philosophic and demonstrative address, and only by using it in its twofold character can the speaker both convince and persuade.

Cold reasoning, cool judgment, calm deliberation, perfect control over self physically, vocally and mentally are absolutely essential to the advocate pleading a cause that he wishes to convince others is a just

one, but force, feeling and earnestness are necessary for him to display when he aims to persuade them to act in accordance with their convictions. To further illustrate this point, I will quote from the summing up address of William Pinkney in the celebrated case of the United States against Hodges, wherein the doctrine of constructive treason was demolished by the logic and fervor of the great advocate:

If the naked fact of delivery constitute the crime of treason, why not hang the man who goes under a flag of truce to return or exchange prisoners? According to the doctrine of the chief justice this man is equally guilty with him who stands at the bar, if you are forbidden to examine his mind, but are commanded by the law to look only to his acts. This doctrine, I pledge myself, goes through every nerve and artery of the law.

If the doctrine of the chief justice be the law of the land, every man concerned in the deeds of blood that were acted during our recent war, was a murderer.

Our gallant soldiers who had repulsed the hostile step whenever it trod upon our shores; our gallant tars who unfurled our flag, acquired for us a name and rank upon the ocean which will not soon be obliterated — these are all liable to be arraigned at this bar. These men have carried dismay and death into the ranks of the foe; blood calls for blood. You dare not inquire into the causes which produced the circumstances; which attended the motives; which prompted the deeds of carnage. The act, you are

told by the chief justice, and such is the reasoning of the attorney general, involves the intent.

Gentlemen, this desolating doctrine would sweep us from the face of the earth. Even when we deserved to be crowned with laurels, we should be stretched on a gibbet. I tremble for my country, when I reflect upon the consequences of these detestable tenets which reduce indiscretions and wickedness to the same level. Which of you is there that in some unguarded moment may not, with honest motives, be imprudent? Which of you can hope to pass through life without the imputation of crime, if your motives be separated from your conduct, and guilt may be fastened upon your actions, although the heart be innocent?

Gentlemen, so solemnly, so deeply, so religiously do I feel impressed with this principle, that I know not how to leave the case with you, although, at the present moment, it strikes my mind in so clear a light that I know not how to make it more clear.

I call upon you as honorable men, as you are just, as you value your liberties, as you prize your Constitution, to say—and say it promptly—that my client is not guilty.

Deliberative Oratory

Deliberative oratory is the form of address that is common to assemblies of a legislative character. It partakes of the elements of debate, and its aim is to convince and move. The qualities of the two major classes—the philosophic and the demonstrative—enter into it, as it is a combination of argu-

ment and earnest appeal. It is the form of speech best adapted to conventions, legislatures, boards of trade, directors' meetings, and assemblies in general where several speakers may take part in the discussion and where more than one side of a question may be considered.

Speeches Without Formal Openings

It is often the case that a deliberative address does not require a formal opening, as the information that should ordinarily be given to the audience by the speaker regarding the subject and object of his speech in his opening or statement is given by some previous speaker, and there is no occasion for repeating it. For instance: Chatham, in his address before the Lords of England, speaking in behalf of the American colonists, opens his speech with the announcement of his position on the bill then before the House of Lords. He makes use of no statement, because previous speakers had spoken on the subject of Lord Chatham's address and had brought out the purpose that prompted him to address the House. Note how he immediately takes up the subject.

Example of Speech Without a Formal Opening

I cannot, my Lords, I will not, join in congratulation on misfortune and disgrace. This, my Lords,

is a perilous and tremendous moment. It is not a time for adulation; the smoothness of flattery cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness which envelop it; and display, in its full danger and genuine colors, the ruin which is brought to our doors.

After thus forcefully expressing his opinion regarding the state of affairs, Lord Chatham enters upon what might be termed an argument, although it is so tinged with the expression of his own convictions that it is only argumentative to a slight degree. Here is an example:

Combination of Force and Argument

The people whom we at first despised as rebels, but whom we now acknowledge as enemies, are abetted against us, supplied with every military store, have their interests consulted, and their ambassadors entertained, by our inveterate enemy; and ministers do not—and dare not—interpose with dignity or effect. The desperate state of our army abroad is in part known. No man more highly esteems and honors the British troops than I do; I know their virtues and their valor; I know they can achieve anything but impossibilities; and I know that the conquest of British America is an impossibility. You cannot, my Lords, you cannot conquer America. What is your present situation there? We do not

tion. It is the post-prandial form of public address, and is used on social occasions when the heart is warm with friendship or wine and all is cheerful. When an after-dinner speech deals with a great subject, the social form of speech should be discarded and that form adopted which best fits the subject, be it philosophical or demonstrative.

Three specimen speeches of the social form are here given. They are arranged in the simplest form, being intended as easy models for the beginner to pattern from. The subjects selected—*The Ladies*, *Our City*, and *Smile*—are nothing but outlines that may be enlarged and improved by the student. It is recommended to those who wish to become public speakers that they practice the construction of speeches on the themes suggested and see how far they can excel the models.

EXAMPLES OF SOCIAL ADDRESS

FIRST EXAMPLE: "THE LADIES"

Mr. Toastmaster, and Members of the Society for Political Advancement: One of the most vivid pictures in literature is, in my opinion, the description of the battle of Flodden as drawn by the magic pen of Sir Walter Scott.

After lifting the curtain upon the bloody field of Flodden and showing the warriors of England and of Scotland in deadly combat, he lets it fall upon the scene of strife only to raise it again and reveal

to our gaze a picture of mercy personified by the maiden Clara. Lord Marmion, wounded unto death, cries out in his agony for a drink of water from the stream near-by. The maiden hears this piteous appeal, and taking the baron's helmet she goes to the brook and brings to the dying knight the refreshing water. Kneeling down she holds the helmet to his lips that he may drink. She then bathes his fevered brow and washes his wounds. This conduct of Clara causes the Scotch bard to voice these sentiments:

O, Woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou!

All experiences teach us that whenever man is in pain or trouble, woman is certainly a ministering angel to him. At the cradle of her child, by the bedside of a sick father or husband, woman is as a vision of another world. Take her away from these scenes of the home where her affections are centered and place her in the hospital where she soothes the last hours of a wasted life, and the angelic side of her character is still more clearly perceived. Today on the battle fields of Europe, where men are engaged tearing one another to pieces, women glide silently forward over the blood-soaked ground to lessen pain, succor the wounded, and cheer those who are looking into the deep beyond.

It is customary when speaking on the theme that is mine this evening, to do so in a humorous manner; to dwell on woman's uncertainty, coyness and wilfulness; to say a few pretty generalities that amount to nothing. But this superficial side of woman's character is not the one that appeals to me the most. True, I delight in her wit, her sweetness, and her beauty; I love the ring of her charming voice, the flash of her bright eyes; I am carried off into dreamland when, under the magic spell of her person, I glide with her over the polished floor of the ballroom, or sit entranced while, by her conversational powers and tact, she makes me imagine that I really am of some consequence.

But, sweet as are all these glimpses that we get of woman in her lighter moods, I love most to think of her as God's greatest blessing to man. Therefore do the final words of the poet's eulogy appeal most to me:

When pain and anguish wring the brow,
A ministering angel thou!

The Ladies: May their power to assuage the pain and error of the world be ever their greatest attribute; may they graciously smile upon us men, and may we be worthy of their esteem.

SECOND EXAMPLE: "OUR CITY"

Mr. Toastmaster, Ladies and Gentlemen: Why I am called upon to speak in behalf of our city I do not know, as there certainly are many others present who can do so much better than I. But in one thing

I am sure no one can excel me, and that is in the admiration I have for the city of New York, which is now the foremost city of America and destined to become the greatest city of the world.

I might point out to you how she excels in commerce, in trade, in manufacture; the magnitude of her many undertakings, such as the bridges spanning her waters and the subways connecting her boroughs; but when we stop to think that there are more Italians in New York than there are in Rome, more Irish than in Dublin, and more Jews than in Palestine, the immensity of our city is immediately presented to view. We can see how cosmopolitan a city must be which is more Italian than is Rome, more Irish than is Dublin, and more Jewish than is Palestine.

New York has within her boundaries both the rich and the poor, offering to all the best means of making money and affording them the easiest means of spending it.

In olden times it was considered nobler to be a Roman than to be a king, but it is now esteemed a still greater privilege to be a New Yorker. This is attested by the fact that many thousands relinquish an abode in Rome in order to take up their residence in New York. But no matter what country was the scene of our birth, we are all now the children of the city of New York, and we love her with deep devotion. This example, set by the races that populate the most cosmopolitan city in the world, must exert a unifying influence upon our country.

Our City: May its material and spiritual growth continue to the end of time.

THIRD EXAMPLE: "SMILE"

Mr. Toastmaster and Friends: Whenever I attend a banquet that is to be followed by speech-making, and especially where there is a possibility of my being called upon to speak, I cannot help but think of the two darkies, one from North Carolina and the other from Virginia, who were discussing capital punishment. "How does yo' execute murderers in yo' State?" said the former to the latter. "Well," answered the Virginian, "we once did hang dem, but now we hab de new style ob execution and we elecute dem." I am well aware that many persons have been "elecuted" by after-dinner speakers who were practicing refined cruelty by means of elocution, so being conscious of my own deficiency as an entertainer, I shall not inflict upon you a long address.

As I gaze at the happy faces around this board the thought is emphasized in my mind that much happiness might be scattered through the world if people would only smile. "Ah," you say, "people cannot always smile. The struggle of life is such that many are compelled to reflect sorrow or worry on the face." Not so. Keep the mind cheerful, and the signs of pain and vexation will not show themselves on the face, nor will the emotions eat into the heart. It is the man who broods over his supposed wrongs, or the woman who bemoans her imagined ills, who is ever in need of financial assistance or the services of the physician. "Don't trouble trouble and trouble won't trouble you" is a maxim that should be remembered by us all, and if anyone

who is accustomed to go about with a sour face will only smooth his brow and lighten up his face with a smile, he will find that the world will soon bear a brighter aspect and he will be a far happier individual.

My little message to you tonight is, Smile and we'll all smile with you; but, frown, and you may—frown alone.

A Summing Up

In this chapter the five classes of oratory have been considered. It has been my aim to analyze and explain the different classes and to show under what circumstances and in what manner they should be employed. The style of speech that would fit one occasion would be entirely out of place on another, just as the style of delivery must differ with the person, the subject, and the occasion. The formal style of delivery that would be appropriate to the judge on the bench would appear ridiculous if aped by the young attorney at the bar, and a discourse that is intended to instruct would be equally as much out of place if arranged in accordance with the principles of demonstrative oratory.

Those who are desirous of conveying their ideas to others in the best possible manner will find many helps in this chapter if they will study it systematically. Get in mind a clear understanding of the five classes of oratory, learn what it is that decrees

that a certain speech should be placed in a particular class, master the many definitions of technical words, study the examples cited in the present chapter as representative of the five classes of oratory, and then set about constructing speeches of your own. Accustom yourself to speak in accordance with the rules of speech construction by practicing the construction of speeches. Adopt a subject, gather your information, arrange your framework, and then write out the speech in full, putting the statement in the opening, the argument in the body, and the summing up or the appeal in the conclusion. Continue to thus practice the writing of speeches until you have contracted the habit of using the correct style and of putting the right thing in the right place. After you learn that when you desire to instruct you should employ the philosophic class, and when it is your wish to move that you should use the demonstrative class, and that the one appeals to the reason and the other sways the heart, then set about the practice of employing that form of diction that will best convey the ideas you wish to impart.

The Different Forms of Composition

There are four divisions of English composition—*Exposition*, *Argumentation*, *Description* and *Narration*—and, while each form of composition suits best one particular class of oratory, all four

forms may be used in any class. For instance: A philosophic discourse may be expositive, descriptive, narrative, and argumentative; and yet, if too much description and narration is employed, it will be apt to turn the philosophic address into a demonstrative one. In like manner, in demonstrative oratory it is sometimes necessary to explain, argue, describe and narrate, as well as to arouse, but care should be exercised not to employ the milder forms of construction to such an extent as to weaken the demonstrative nature of the address.

Finally, after you have mastered the art of composition, and learned the technique of speech construction, dispense with the writing out of your speeches and depend on a framework alone, not clothing the thoughts with words until you face your audience. With practice, one may become so expert as to compress an hour's speech into an outline that can be placed on a card two by four inches, and with still further practice that outline can be retained in the mind until it is desired to expand it into an address. In this manner, one becomes an extemporaneous speaker.

CHAPTER III

THE VITALIZING FORCE OF BREATH

Its Power Over Body, Voice and Mind

TRULY, breath is life. Not only does it keep alive animal nature, but it vitalizes the whole of man's being and makes him an engine of almost limitless power. While a human being can live only four minutes if wholly deprived of air, yet men and women may drag out an existence of three score years and ten while starving themselves for want of an ample supply of one of the few elements that nature gives freely to all who wish to partake of it. This half-starved creature is incapable of performing its mission in the world, and goes through life in an aimless, spiritless and purposeless manner that benefits neither itself nor others. On the other hand, he who draws into his lungs the life-giving ingredients of the air as though he hungered for them, and who delights to feel the electric current flowing through his veins, propelled by the force that he gathers from the atmosphere, will take hold of the problems of life manfully and perform great labors with comparative ease.

Would you be a success in your particular line

of work? If you would, then learn how to breathe properly and thus draw to yourself the great powers of Nature that are contained in her elements. A certain amount of driving force is necessary to all individuals, if for no further purpose than to keep them alive, and the greater the quantity of such force that one possesses the greater will be his capacity for effective work. The oxygen that is in the air is essential to life—not only to the physical life, but to the mental and the spiritual life as well—and only by effective breathing can oxygen be taken into the lungs and carried by the blood through the entire system. Adequate breathing puts iron in the blood, brightens the eye, clarifies the brain, and adds tremendous electric power to the entire being. It is for these reasons that you should study the art of breathing if you would make a success of life.

*All Should Learn How Properly to Use the
Breathing Mechanism*

It is a mistaken idea to suppose that those only who desire to use the voice for singing or speaking in public should study how best to control the breathing mechanism, because one cannot even retain health, let alone have the mastery over one's mental being, unless the blood is continuously vitalized by being fed with a bounteous supply of oxygen. Therefore

is deep breathing a great factor in the making of a successful salesman, a clerk, a telephone operator—or even an errand boy or a cash girl. All persons, from the highest to the lowest, should aim to perform their tasks in the best possible manner, as it is only by so doing that the errand boy may hope to become a manager and the cash girl the head of a department.

Deep Breathing Drives Waste Matter from the Lungs and Sends Clean Blood Through the Body

There is more fuel to be had in the atmosphere than from any amount of food we may eat. We cannot eat too much air, but it is an easy matter to clog the entire system by eating too much food. Every mouthful of air that we take into the lungs carries with it the power to drive out the waste matter, in the form of carbonic gas, after the oxygen has been extracted from it, but over-indulgence in the tempting dishes of the table will not only not vitalize the body, but will weaken it by clogging the intestines and generating poisons. Full and adequate breathing strengthens the heart and makes it capable of distributing the blood through all the veins and arteries, thus carrying off all dead matter and waste tissue and keeping the body in a healthy state. Proper breathing keeps the mind clear, and revitalizes it when it is tired. Correct breathing gives

one control over the voice and permits its use with the least possible exertion. Thus we see that by breathing properly health, mental power, and vocal control are promoted and perfected, and as all these things are essential to those who are engaged in business of any kind, it behooves men and women of the business world, as well as their brothers and sisters of the professional world, to give some heed as to their mode of breathing.

*Correct Breathing, Though Natural to Man,
Must Be Learned Again*

Many are inclined to scoff at the idea of learning how to breathe. "Is it not natural," they say, "for people to breathe?" Yes, but often people wander from nature and have to resort to art to bring them back. *It is natural for us to be well, yet many suffer from illness. It is natural for us to be erect, of firm carriage, possessed of all our faculties, and yet the majority of persons, through carelessness or vice on the part of themselves or their forebears, are deficient in many of these natural attributes and powers.* Nature acts perfectly when not interfered with, but like a delicate piece of mechanism is easily disarranged and must be carefully nursed and doctored before she will forgive the interference and once more resume her work. So is it with breathing. It is natural to breathe correctly, but because of bad habits the

vast majority of civilized beings breathe incorrectly, thus forming a habitual mode of breathing which they erroneously term a natural one.

Starving in the Midst of Plenty

The lungs are the bellows that keep aglow the fires of health and strength when they perform their functions to the full; but if they work indifferently, then the only result is the keeping of faint life in a body that is of little benefit to anyone. It is possible for one to live in the pure air of the mountains or the plains and yet starve to death for the need of the life-giving element that is all around him. Not only must he be in the midst of air, but he must also take that air into his being if he is to derive any benefit from it, and the only way for him to secure this benefit to the full is for him to use the breathing organs and muscles as Nature intended them to be used.

One who breathes inadequately might die of consumption in the country, while another who employs his breathing mechanism correctly would enjoy perfect health in the crowded city. It is not how much air is around you, but how much you take into your lungs with every inhalation, that counts in preserving the health and enhancing the powers of the body and the mind. Full and adequate breathing is the source of all physical, vocal, and mental power;

and if one is to be capable of performing the duties imposed upon him by the fact that he is one of the great human family, he must understand this tremendous force and employ it to his service.

*How to Breathe Properly; Description of the Muscles
and Organs of Breath, and Instructions
on How to Use Them*

In the preceding portion of this chapter the aim was to show the *necessity* for correct breathing, but as it does little good to point out an error unless, at the same time, a way is shown for correcting it, the balance of the chapter will be devoted to the task of demonstrating how faulty breathing may be overcome. Do you understand the vocal mechanism? Few persons do, therefore be patient while it is explained to you.

*The Bellows That Keep Aglow
the Fires of Health*

The lungs are the essential organs of respiration, being, as previously stated, the bellows that keep aglow the fires of health and strength. This is done by pumping in a continuous supply of fresh air and expelling the waste material which remains after the oxygen has been extracted from the air that has been drawn into the lungs.

The air is inhaled and the breath exhaled by means

of the action of several sets of muscles, all of which have important duties to perform, and no one can breathe correctly and adequately unless all the muscles constituting the breathing mechanism work properly and harmoniously.

It is the failure of some of these muscles to perform their task properly that leads to an insufficient amount of air entering the lungs and to an accumulation of carbonic gas, particularly in the lower lobes, that leads to dizziness and produces the lusterless eye and the colorless cheek.

Most People Use Only Upper Lobes of Lungs

There are two lungs, the right and left, which are located in the cavity of the chest. These lungs are divided into distinct chambers called lobes, the right lung possessing three and the left lung two. The vast majority of people use only the upper lobes of their lungs, permitting the waste material to accumulate in the middle and lower lobes until it generates a gas which poisons the entire system. This is the reason why full breathing is necessary to health, and without health no man or woman can hope to have a happy or successful life. Keep the air in the lungs pure, as health and happiness depend on your doing so.

Notice the grouchy manager and you will see that his blood is stagnant and his whole being disar-

ranged through a failure to throw off the carbonic gas from his system with every exhalation. Study the indifferent saleswoman with the absent-minded expression and you will learn that she is breathing with a fraction of her lungs only. If both these persons would throw off their slovenly mode of breathing, the one would lose his grouch and the other gain her interest in her work.

Now let us tell Mr. Manager and Miss Saleswoman how they can make themselves better fitted for their employment.

How to Breathe Properly—With the Diaphragm

Stop pumping with the muscles of the upper chest, thus carrying air into the upper lobes of the lungs only, but set the diaphragm to work and start the air coursing through the lungs from foundation to apex.

What is the diaphragm? It is a muscle extending from the floating (or lower) ribs in front to the spinal column in the back. It is the most important of all the muscles used in breathing, and unless it does its work properly defective breathing will be the result. The diaphragm divides the chest from the abdomen, and it is the only muscle that comes directly in contact with the lungs.

The diaphragm moves upward and downward. When it is forced upward, it presses upon the bot-

tom of the lungs and forces the breath out; when it is drawn downward, it carries the air into the lower lobes of the lungs.

Is the diaphragm an independent muscle that acts of its own accord? No, it depends primarily on the abdominal muscles, and secondarily on the dorsal (or back) muscles for its motive power.

The abdominal muscles in the front and the dorsal muscles in the back are like levers that take hold of the diaphragm and lift it against the lungs, thus forcing out the breath. When they move outward, they draw down the diaphragm, thus releasing the pressure from the lungs and permitting the air to enter them.

The Only Correct and Natural Method of Breathing

Diaphragmatic breathing is the only correct mode of breathing because it is the only natural one. All animal life—brute and human, male and female—possesses similar breathing muscles and uses them, when they are used correctly, in a similar manner. Note the breathing of a horse as it is drawing a load, and you will see with every inhalation the expansion of the abdominal muscles and with every exhalation will be apparent an equal contraction. So also with the cow when it bellows and the dog when it barks.

Why is it then that so many human beings breathe

incorrectly? They do so merely from habit. So much of the work of today is done indoors, and the greater portion of this by machinery, that men and women, finding that they can continue animal life without effort, take the road of least resistance, breathing only with the diaphragm when they have stairs to climb or are forced to run. When called upon to perform this unaccustomed work they discover that the undeveloped muscle fails to respond to their desire and that they are soon out of wind.

*Nature Rules That You Lose the Faculty
You Don't Use*

This is in accordance with the immutable law of Nature that decrees that he who does not use a faculty shall lose it. If one does not use his arms or legs, he loses all power over them; if he does not use his mental gifts, they are taken away from him; if he does not exercise the many tones that the voice contains, they will dwindle away until nothing but a monotone remains, and if he does not regularly employ his diaphragm, he loses control over it, and there only remains at his service such muscles as he is accustomed to exercise.

Remember, we get nothing for nothing. An effort must be made no matter what it may be that we wish to accomplish. Nature is lavish with her gifts, but she always exacts some effort on the part

of her children before they may partake of her bounty. She places the clear pool and the sparkling brook at the service of the wild animals, but she compels them to go to the water and drink when they would quench their thirst. She gives to all living creatures and beings a plenteous supply of air, but she decrees that they must exert themselves, so far as to accept the gift, before it can be theirs. Be wise enough to learn that you must cooperate with Nature if you would profit from her gifts, and then you will realize that in order to breathe fully and adequately some effort must be made to get your breathing apparatus in good working shape. Until this is done you will not be a complete human being.

Practice These Breathing Exercises

(1) — Stand erect with the weight of the body equally on both feet, draw a full breath into the lungs by expanding (pushing out) the abdominal muscles, thus drawing down the diaphragm. The lungs should then be full of breath. Now with a slow and gentle inward pressure of the abdominal muscles (caused by drawing in the abdomen), force the diaphragm upward and expel the breath. Draw the air into the lungs through the nostrils and expel the breath through the mouth.

(2) — Inhale as in the first exercise but expel the breath by a steady pressure of the abdominal

muscles that will push the breath into the air in a manner similar to that when one pants.

(3) — Fill the lungs with air as in the other exercises; and then with a quick stroke of the abdominal muscles and diaphragm shoot the breath into the air. This form of breathing is similar to an aspirated cough.

Practice these exercises night and morning, repeating each exercise five times at every period of practice for the first week, after which the number of times the exercises are repeated should depend on the increased strength of the breathing muscles — the stronger they become the longer may be the period of practice. Exercise judiciously, and be careful not to strain the muscles by overwork.

CHAPTER IV

THE MINIMUM ESSENTIALS OF SPEECH

What One Owes to Others and to Himself in Conveying Thoughts by Spoken Words

MANY people pay little attention to *what* they say, and the majority of persons seem to be utterly indifferent as to *how* they utter what they carelessly throw out to others, but there is a limit beyond which this carelessness cannot be carried and the speaker remain intelligible.

The purpose of speech is to convey thought from one mind to another, and, in a broader sense, to influence the person addressed. The lesser purpose cannot be realized unless the speaker makes himself heard and understood, nor can the greater purpose be achieved without the ability of the speaker to convince and persuade. These, then, are the minimum essentials of speech, and every self-respecting man and woman should see that they are in possession of at least these essentials.

The first requisite is a voice that has sufficient carrying power to convey the message across the space that separates the speaker from the listener. Such a voice is the product of correct breathing and

proper vocalization, the best means for producing which were fully explained in previous chapters. The second requisite is full articulation, clear enunciation, and an accurate use of emphasis and inflection, as by these means only can messages be conveyed clearly by word of mouth. There is one other requisite, *you must know what you are talking about.*

*Faults of Articulation Are Common
but Very Bad*

Articulation means the joining of sounds so that they produce words. Medical men speak of the articulation of a skeleton. By that they mean the putting together of *all* the bones that constituted the frame of the animal. If any one bone is missing the skeleton cannot be articulated. So is it with words. *All* the sounds that are necessary to the making of a word must be pronounced, otherwise the word cannot be articulated. Take the word *articulate*, for example. If a sound is missing, the word cannot be spoken. Should you say, ar-tic-late, omitting the sound of *u*, it would not be the word *articulate* that you voiced. People, as a rule, are exceedingly careless in their articulation, and this is one of the main reasons why they fail to make themselves instantly understood.

Another form of failing to articulate is the placing of a sound in the wrong position, or the wrong

use of sounds. For instance: It is common for men and women of New York to mispronounce the name of their city because of their failure to articulate. They say *Noo* York, instead of *New* York. The banker will say, Brown's note is *doo* on *Toos*-day. He should say, Brown's note is *due* on *Tuesday*. The child says, My *mommer*. It should say, My *mama*. *Sofa* is miscalled *sofer*; *dog*, *dawg*; *was*, *wuz*; *for*, *fur*. The termination *sume*, as in *consume*, and *presume*, is rarely properly pronounced, being spoken as *soom*. The sound of *g* is often slighted at the end of such words as *ringing*, *singing*, *coming*, and *going*. The aspirated sound of *h* is dreadfully abused, especially when it follows the letter *w* in cases similar to *when*, *where* and *whisper*. The termination *ance* and *ence* are often confounded, and sometimes uttered to sound like *unce*, such words as *attendance* and *independence* being great sufferers.

The Shape the Lips Assume Regulates Enunciation

Enunciation goes hand in hand with articulation. It means the manner or mode of utterance. All words should be uttered on the lips. If they are, then will the enunciation be good, provided the sounds have been articulated. Speech cannot be clear unless the lips do their part in molding the

sounds as they are formed into words. The organs of articulation are the hard and the soft palate, the tongue, the teeth and the lips, but the lips are the molds that must press these sounds into shape if the enunciation is to be clear and distinct. It is the shape that the lips assume that regulates the form of the uttered sound. The vowel *a* requires a flat opening of the mouth with the corners drawn well back; *e* is formed in much the same manner, the only change being a slight raising of the upper lip; *i* requires that the mouth should be opened fully but gently; *o* is formed by rounding the lips as though about to whistle; *u* requires two positions of the lips: the initial sound being produced by placing the lips in a similar position to that assumed when forming the sound of *e*, and the final sound by rounding them, as when producing the sound of *oo*. When speaking, see that every sound comes from the lips as does a new coin from the mint—accurately cut and stamped.

Emphasis is another of the essentials. After the sounds have been correctly produced it depends on the manner of their delivery as to the impression they make on the minds of others. Emphasis, remember, is not merely loudness of speech, it is any distinctive tone of voice that calls attention to a particular word, phrase or thought. In order to emphasize correctly, you must have the thought

clearly in mind before you attempt to frame it into words. You must see the idea clearly with your own mind's eye before you can hope to make it apparent to the mental vision of another. Webster says: "He is an orator who can make me think as he thinks, and feel as he feels." But I would add to the truth of the saying of the great master of oratory the words, "see as he sees." It is necessary to see (to comprehend) before one can feel, to do so even before one can think, consequently I would say that the one who can make me see as he sees, feel as he feels, and think as he thinks is an orator in the true sense of the word.

Inflection is another important attribute to speech. By means of inflection the tone may be made to convey clearly the information as to whether the thought is positive or negative. Inflection, coupled with emphasis, constitutes the principal means for interpreting thought. The careless use of inflection will play havoc with ideas, as the inflection, wrongly applied, will signify one thing and the words another.

Inflection, as applied to speech, means the bending of the voice either upward or downward. It is not a change in pitch, but merely a pointing of the voice up or down, the distinct tone, or pitch, of the voice being retained. Let me make it clear by examples.

Repeat the following question, using the rising in-

flexion to indicate that you expect a direct answer: Are you a citizen of New York? Now repeat the answer, using the falling inflection to show that the remark is positive in its character: Yes, I was born in that city.

There are but two inflections to the speaking voice, the rising and the falling. The basic character of the rising inflection is uncertainty, while that of the falling inflection is certainty. Therefore, negative, conditional, incomplete, qualified and uncertain words, phrases and sentences, which are so in *sense* as well as in *construction*, require the rising inflection. Such words, phrases, and sentences as are complete, final, explicit and positive in sense, *no matter what may be the form of construction*, require the falling inflection. The golden rule to follow in applying inflection is to be governed by the sense and not merely by the grammatical construction.

*Business Men and Women Must Learn
to Convince and Persuade*

Why is it that your attention is called to such matters as breathing, voice, articulation and the many other things of which this chapter treats? Merely that you may be able to convince and persuade as you travel the journey of life.

In the sense in which the words convince and persuade are here used they are not synonymous. To

convince means to overcome by force of argument; to present a matter in such a logical manner as to compel another to agree to your conclusion by showing his *reason* that you are right. To persuade, on the other hand, means to *influence* to such an extent as to cause another to *act* in accordance with your will. For instance: a salesman may *convince* a merchant that it would be advisable for him to lay in a stock of a certain line of goods, but he has not made a sale until he has *persuaded* the merchant to purchase. All the reasoning, all the expenditure of argument, all the citation of proofs would be of no avail if the salesman convinced the merchant but failed to persuade him. You must bring a person to *act*, and not merely to *agree*, before you will have prevailed in any kind of an argument. When you have *convinced* a person you have only half finished your task. It remains for you to *persuade* before you will have completed the object you set out to accomplish. Many persons are capable of convincing, but only a few possess the power of persuading. This is the case because so few persons are thorough in what they do; so few, after they have driven a point home, clinch it and make it stay. The clinching of an argument wins the case for the lawyer, the clinching of religious truths makes converts for the clergyman, and the clinching of statements brings success to those in business.

These Are the Implements—Get Them

In order that one may possess the ability to persuade he must have the implements to work with. These are: a good voice, a sufficient vocabulary, some knowledge of logic, a plentiful supply of patience, and a large amount of perseverance. Armed with these tools of his trade he cannot help but make a fair showing, and after experience has mellowed and rounded him, he will become a past master.

Before setting out to accomplish an object see that you are prepared to do the necessary work that alone will insure success. Be sure that you have the implements to work with before you set out upon a task, be it large or be it small. In the business world men and women in all the different lines depend much upon their ability to convince and persuade, therefore I trust I have made it clear to such workers as have read this chapter that an attractive voice and an alive mentality are the two main factors that lead to success in the fields of business. The prepared person is always ready to take advantage of every opportunity.

If you can fill the unforgiving minute

With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,

And—which is more—you'll be a Man, my son!

—*Rudyard Kipling.*

CHAPTER V

VOCAL DEFECTS AND HOW TO CURE THEM

*Wrong Use of the Vocal and Breathing Mechanism
Produces Raucous, Throaty and Nasal Tones
and Causes Many Throat Affections—They
Can Be Cured by Diaphragmatic Breathing and
Proper Vocalization*

OF ALL intricate and wonderful mechanisms that of the human voice is the most marvelous. It includes bellows, pipes, strings and resonance chambers; and using it as a model, man has fashioned the organ, the flute and the violin. The lungs are the bellows, the bronchial tubes and the trachea are the pipes, the vocal cords are the strings, and the chest, pharynx and head are the resonant chambers. These are the principal parts of the body that affect voice.

This chapter is devoted exclusively to a consideration of voice. The next one will treat of speech.

What is voice? It is sound produced by breath acting on the vocal cords and causing them to vibrate; the sound produced by that vibration being called voice.

What are termed vocal cords are in reality two membranes situated at the upper end of the larynx,

the edges of these membranes being what are called the cords.

The larynx is the vocal box, commonly spoken of as Adam's apple. It is located at the top of the trachea, or windpipe, and across its upper end stretch the two membranes known as the vocal cords, the opening between these cords being styled the glottis. Over this opening, or glottis, is placed a cover that is called the epiglottis. It is located at the base and back of the tongue, covering the larynx during the process of swallowing.

Four Common Vocal Defects

The vocal mechanism is thus minutely described because it is through the abuse of some of its parts that all vocal defects arise, and these defects cannot be corrected unless those who are afflicted know how to apply the remedies suggested in this chapter.

The common vocal defects are: (1) raucous, guttural, and throaty tones; (2) nasal tones; (3) mouthed tones; (4) lifeless tones.

The raucous, guttural and throaty tones are all the result of an insufficient opening of the throat when producing voice, a failure to bring the vocal sounds fully out of the voice box, and incorrect breathing. These three prevalent errors must be corrected before an improvement in such voices can take place.

Nasal Tones Caused by Clogging of Nasal Canals

Nasal tones result from a clogging of the head passages, preventing the voice passing through the nasal canals. It is a mistake to attribute this fault to "talking through the nose," as it arises from a failure to do so. Nasal tones result from catarrh, causing a closing of the opening of the head chamber situated back and above the soft palate, and from a contraction of the nostrils. In order to demonstrate to yourself that nasal tones result from the failure of the voice to pass through the head passage, take hold of the nose with the forefinger and thumb and attempt to force the voice through the nose. You will find that the more you close the nose the more nasal will be the sound.

Tones That Are Held in the Mouth

Mouthed tones are such as are held in the mouth, the space between the larynx and the lips. They are the ones referred to by Shakespeare in Hamlet's address to the Players, wherein he says: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines."

Lifeless tones are those expressionless sounds that convey no idea to the mind of the listener.

*Not Only Unpleasant to Listeners
but Injurious to Speaker*

Raucous, guttural, and throaty tones are not only unpleasant to the ear of those who are compelled to listen to them, but they are also most injurious to the one who produces them. Chronic laryngitis, inflammation of the membrane of the throat, and loss of voice often result from the grievous habit of holding the vocal tones in the throat. The result of this misuse of the organ of sound being so serious, and its effect so common, a full consideration of its causes, and the method for overcoming the consequences that follow, will be here given.

You must bear in mind that the larynx has a cover (the epiglottis), which should remain raised at all times except when you are in the act of swallowing, that this larynx is situated at the upper end of the main air tube (the trachea), and that back of this tube is another that is known as the oesophagus, a canal between the pharynx (the throat) and the stomach, and that in this larynx the voice is formed. From this it will be seen that the vocal mechanism is somewhat complicated, and that it is not to be wondered at that it often becomes disarranged.

Abuse of Epiglottis Leads to Throat Troubles

The epiglottis, if abused, becomes one of the main sources of throat troubles. This is because, through

such abuse, it loses its power of movement and constantly hangs directly over the main opening of the larynx, confining the sound to the vocal box, irritating the membrane of the throat, and straining the vocal cords. This it is that produces laryngitis, or what was commonly known as clergymen's sore throat.

The epiglottis is practically a bridge while one is in the process of swallowing, as the act of swallowing causes the epiglottis to cover the upper opening of the larynx, permitting the food or drink to pass over it into the oesophagus and thence into the stomach. If the epiglottis should not closely cover the larynx and any foodstuff should enter, a coughing fit would be the result, nature thus endeavoring to force out the intruder.

When in a healthy state the epiglottis is elastic, possessing the power to stand erect over the larynx, only coming down when food approaches, when it quickly performs its work of protecting the air passages from intrusion, but abuse quickly destroys its elasticity and then the epiglottis becomes a menace to health and voice.

The remedy for this trouble is diaphragmatic breathing. All the strain must be taken from the throat and the work performed only by the abdominal muscles and the diaphragm. The epiglottis knows only one thing (if I might impute to it knowl-

edge) and that is to come down and cover the opening of the larynx, the approach of food giving it warning and causing it to act. Pressure of any kind on the muscles of the inner throat will cause the epiglottis to fall, consequently if one "talks in his throat" sufficient pressure is exerted to cause the epiglottis to perform its supposed duty of protection. Here is where the trouble shows itself; and if the improper practice is continued, serious results are bound to follow. Acute cases of laryngitis have been cured by deep and proper breathing after refusing to respond to the treatment of doctors.

Nasal tones are supposed to prevail only in New England, but they are common wherever "colds in the head" are suffered from, and that is pretty well everywhere. The nasal tone was employed by the Puritans in chanting their hymns and was brought by them from England into the new land where climatic conditions fastened it upon their descendants. A nasal voice is considered offensive—it is at all events incapable of much coloring—and should be done away with. It is also indicative of disease, as one who suffers from catarrh always possesses a nasal voice.

The one way to overcome the nasal tone is to send the vibration of the voice fully and clearly through the head passages. If the vibration passes through the nasal canals and comes directly into the

air, a sweet, pure and living tone will be the result. Through keeping open the nasal passages by spraying the vibration through the resonance chambers of the head, catarrh cannot exist. It is impossible for the mucous to gather and lodge in the cavities of the head if the voice is propelled through them. Doctors render temporary aid to sufferers from catarrh by applying local treatment, but only the correct use of the voice will insure freedom from this prevalent and disagreeable disease.

Humming is the best means for starting the vibration of sound through the resonance chambers of the head. Close the mouth and force the sound of *m* above the soft palate, along the nasal canals, and out of the nose into the air. Endeavor to make the tone ring with vital force. It is beneficial to hum tunes in this manner, but *true nasal sounds*, such as *m* and *n* are the best for starting the flow of voice through the proper head channels.

Mouthed sounds are such as to suggest that the person producing them has his mouth full of mush. The cause of such tones is the holding of them in the mouth, and the remedy is to bring them on the lips—speaking the words “trippingly on the tongue.”

Finally, we are to consider lifeless tones. All the defective tones so far considered might truly be styled lifeless, but we will here confine that term to such

tones that are free from organic fault, but deficient in the life-giving power of mentality. Most expressionless tones owe their lifelessness to a sleeping mentality, a failure to see the mental picture that should be reflected in the voice, so the only cure for this is for the offender to arouse himself, to awaken his mentality, and to realize that a sluggish mind produces dead tones.

In conclusion I would impress on my readers the absolute necessity of masterful breathing, for, unless the inception (breath) is true, the close (voice) cannot help but be false.

CHAPTER VI

THE EFFICACY OF SPEECH

*How It Is Lessened by Defects; Their Causes,
Effects, and Remedies*

MAN being the highest of all created beings, the power that best moves that being must be the greatest of all powers. Nothing earthly is capable of influencing the human mind to such an extent as the spoken word, therefore it stands to reason that educated speech is the grandest weapon possessed by man.

Not only is the ability to speak convincingly and persuasively essential to the public speaker, but the power to use the voice effectively is of the utmost importance to all persons in every field of endeavor.

*Many Possess but Few Can Express Desires,
Aspirations and Ideas*

The ability to exercise the functions of speech to the full will not only increase the working force of all business and professional men and women, but it will enhance the enjoyments of social intercourse. Man is a social being, and the faculty of speech being one of the agents that contribute to sociability,

the more it is cultivated, refined and enlarged, the more developed and elevated will man become. Speech is an irresistible force, the power of which is but feebly appreciated; but those who recognize its tremendous opportunities and fit themselves to exercise its transcendent powers, become the leaders of men in every walk of life.

One reason why there are so few leaders in comparison with the vast numbers that must be led, is that only the few possess the ability to voice the thoughts that animate mankind. Many are those who possess desires, aspirations and ideas, but few are those who can put them into speech so as to make them appear as real, noble and important to others as they are to themselves.

Not a Gift but the Reward of Toil

Speech is not a gift, remember. It is the reward of toil. If one would possess the ability to influence others by means of the spoken word, then must he call industry to his aid and work incessantly. Those who are not willing to become laborers in this wondrous field of human development need not look for any real benefit from a reading of my preachments—because, if any there be, they will look in vain—but for all who will roll up their sleeves, seize their working tools, and dig manfully, a rich reward will be theirs.

Stammering and Stuttering

There are many who suffer from such serious defects as stammering and stuttering, but they need not despair of becoming able speakers. Both of these vocal troubles have their origin in the mind, arising, in fact, from lack of mental control, and they can be corrected by removing the cause that prevents a proper action of the muscles of breath and of the organs of voice and speech. In the first place, we must be able to recognize the difference between stammering and stuttering. The fundamental difference is this: Stammering is the inability to produce voice—the stammerer cannot speak—while stuttering is the inability to articulate—the stut-terer produces the voice, but he cannot mold that voice into sounds.

First let us examine the case of the stammerer. His great trouble is the inability to produce voice because of his failure to control breath. The process is this: He desires to speak, he opens his mouth, the breath gushes out without being converted into voice, his lungs are then pretty well exhausted and he is unable to utter a sound until they are replenished.

My reason for saying that the fundamental cause of stammering is a mental one, is the fact that the stammerer has no control over his breathing mech-

anism. He lacks the ability to make his breathing apparatus hold on to the breath until it is converted into voice. Only by mastering the function of breathing through the controlling influence of the mind can a person be cured of stammering.

How to Cure Stammering

The process for the cure of stammering is as follows: Gain control over the breath by disciplining thoroughly the abdominal muscles and the diaphragm, using exercises laid down in Chapter III, then practice the vowel sounds in the three forms of breath (effusive, expulsive and explosive), being particular to *have the sound float out on the breath*. It is difficult to explain this with the written word, but my meaning is that the breath must always be *back* of the voice, never *before* it. When the breath comes before the voice, the person is bound to stammer. Finally, produce speech, speaking slowly and carefully, being ever on the lookout to see that the *breath remains back of the voice*.

Keep firm hold upon your mentality while disciplining the breathing muscles and organs; concentrate all your mental power upon the parts you desire to influence, and make a strong conscious effort to *compel those parts to obey your will*. This, however, cannot be accomplished until *you have mastered your will*. I hope I have now made it plain why it is that

the fundamental cause of stammering is a mental one. First, master your mentality; then, control breath. This is the one and only remedy for stammering.

*Stuttering Caused by Seeing Consonants
Instead of Vowels*

Stuttering, while as distressing as stammering, arises from the failure to control *speech* and not *breath*. This also has its origin in the mind, the stutterer seeing the wrong mental images. That is, he magnifies the consonant sounds to such an extent that he cannot get them out, they stand in the way of the vowels, and the poor stutterer wobbles along until finally he gets away from the consonant, grasps the vowel, and is able to proceed on his journey. He would say, for instance: "M-m-m-m-y s-s-s-oul t-t-to d-d-day is f-far away." Let any one attempt to prolong the consonant sounds, and stuttering will be the result.

The Remedy

The remedy for stuttering is to dwarf the consonants, to slight them until they almost disappear, and to magnify the vowel; as, *My soul today is far away.*

As previously stated, it is difficult to make the meaning of such intricate matters as stammering

and stuttering clear by the written word, but the italics on the vowels in the line, "My soul today is far away," are to indicate merely that they, and not the consonants, are to be vocally dwelt upon.

*Failure to Articulate a Common
and Serious Fault*

Failure to articulate is still another speech defect that is prevalent to a marked extent—to a far greater one than is stammering or stuttering. Many persons give voice to words that are only partly formed, some lacking heads, some bodies, and some tails. Often have I heard professional men—lawyers and clergymen—speak of "the *constertooshun* of the United States," "the State of *Virginyer*," thus shockingly mispronouncing the words *con-sti-tu-tion* and *Vir-gin-i-a*. In high schools of the city of New York I have heard pupils speak of *this* as *dis*, *cum-mun* for *coming*, and other errors equally as grievous.

The remedy for the failure to articulate is *care*. Slovenliness in speech is accountable for most of the offenses of omission to articulate.

Lisping is a defect of speech. It is the result of wrong articulation, the substitution of the sound of *th* for that of *s*. The one who lisps will say,

'Twath William Willith, if you pleath,
I thaw him kith Thuthanna Peath.

But the printed lines show the author to have written them,

'Twas William Willis, if you please,
I saw him kiss Susanna Pease.

The sound of *th* is formed by pressing the tip of the tongue against the edges of the upper teeth and forcing either breath or voice between the tongue and the teeth. It is a breath sound in such words as *think*, and a voice sound in such words as *thine*. In order to differentiate between the two sounds of *th*, practice on the following:

(*Breath sound*) — Think thoughts.

(*Voice sound*) — This, then, is thine.

The sound of *s* is produced by sending breath between the tongue and the roof of the mouth, the sides of the tongue pressing against the sides of the hard palate and the back teeth, the tip of the tongue suspended between the two sets of teeth, not touching either. It is a hissing sound. Practice on the following:

Speak sounds, said Sarah

After you have clearly differentiated between the sounds of *th* and *s*, exercise on these lines:

Think thoughts and speak sounds.
This, then, is thine, said Sarah.

*Bad Breathing the Fault
of Most Defective Speech*

From what I have here written it will be perceived that I consider indifferent breathing responsible for most of the vocal and speech defects; and because I hold that correct breathing is of so much importance, I shall here reiterate what I stated in former chapters on the subject of breathing, and enlarge on some phases of it.

Let us first endeavor to understand the breathing mechanism. The lungs are the all important organs of respiration, as their expansion permits the air to enter the different lobes and their contraction forces the breath out of them. The efficiency of the action of the lungs depends on the degree of their expansion and contraction. The lungs are two in number, the right and the left; the right lung possesses three lobes and the left lung two. They are shaped like a pear, smaller at the top than at the bottom. The lower lobes are capable of holding almost two-thirds of the air that the entire lungs can contain. The lungs do not work from any power that is within themselves, but they are acted upon by several sets of muscles known as the pectoral, costal, intercostal, dorsal, abdominal and diaphragm. Of all these muscles, so far as breathing is concerned, the diaphragm is the most important.

Learn to Use Your Diaphragm

The diaphragm is a long, broad, strong muscle, extending through the body from the floating ribs in the front to the spinal column in the back, and from one side of the body to the other. It separates the chest from the abdomen, forming the floor of the former and the roof of the latter. It is arched, being convex on the upper side and concave on the lower. The lungs rest upon the diaphragm, this being the only breathing muscle that comes in direct contact with them. The diaphragm moves little of its own accord, but when acted upon by other muscles, particularly those of the abdomen, it is capable of falling and rising to a considerable degree. When the diaphragm is lowered the pressure is taken from the lower lobes of the lungs and the air is permitted to enter them, and when it is raised the pressure is applied to the base of the lungs and the breath is forced out. The abdominal muscles in the front and the dorsal muscles in the back regulate the action of the diaphragm, causing it to move downward as they move outward and upward as they move inward.

By employing the diaphragm one may inflate the lungs from bottom to top, thus using all the lobes of the lungs; and by exercising them properly they are kept in a strong and healthy state, the voice is controlled, and the whole human machine nourished, purified and regulated. Diaphragmatic breathing is one

of the most essential and efficient means the human being possesses for promoting health and strength of body, voice and mind.

Master diaphragmatic breathing and you will find that many afflictions that now beset you

Shall fold their tents, like the Arabs,
And as silently steal away.

— *Longfellow.*

CHAPTER VII

THE INFLUENCE OF VOCAL TONE

The Effect Different Voices Have on the Minds of Listeners

ALL living things vibrate and pulsate with an energy that in different things and creatures is expressed in different terms.

Speech is the one great faculty that differentiates the human from the brute, and enables man to commune intimately with his fellow. Were it not for vibration there could not be speech, as speech is first breath, then voice, which is produced by the breath acting on the vocal cords and causing them to vibrate, and then becomes speech only by the organs of articulation molding the voice into different forms and shapes which are termed sounds. These sounds are then joined together and formed into words, the words are arranged to represent thoughts, and thus we have speech.

Speech Natural Through Centuries of Patient Effort That Have Gone Before It

Here again may be heard the cry of the naturalist, who exclaims, "Oh, it is perfectly natural for one

to speak." True, it has become natural for the human animal to speak, but how many persons consider that he attained the faculty of speech only after centuries of untiring effort? How many realize that if he neglected to exercise the power of speech he would lose it entirely? People learn to speak only by imitation, and unless the mind is fed through the ear with sounds, it will soon lose the ability to express itself through the mouth.

If a child, before learning to speak, were to be placed on an uninhabited island, it would remain speechless throughout life. If a child born of English-speaking parents should, while still an infant, be placed and reared in an Italian family where it heard none but the Italian language, it would speak only the Italian tongue. Therefore, it is safe to affirm that speech is learned only by imitation.

*Pleasing Voices Are Scarce but May Be
Cultivated by All*

When these things are comprehended it is easy for one to understand why there are so few pleasing and effective voices in the world, and when this stage is reached there is but a step further to the realization of the fact that by care and cultivation a poor voice may be made good and a good voice made better. The voice is such an important agent in achieving success that its betterment should be sought by all.

Man's Early Efforts to Speak His Thoughts

Eons ago, way back in the night of intellectual existence, our forebears communicated with one another by means of visible speech, from which has developed the gesticulation of the stage and forum, and grunts that have become the *a, e, i, o, u* of our language. Speech was not born with man, but is the product of his evolution. This being the case, every man and woman possesses the privilege of having the quality and kind of voice he or she desires.

*Your Voice Tells How You Live
and What Your Personality Is*

Let us consider what is meant by quality of voice. Have you not noticed that some persons apparently talk from their throats and produce what are termed throaty tones? That others have squeaky voices that are so rasping on the ear? That still others talk "way down in their boots?" Yes, you have undoubtedly heard all these kinds of voices and many more just as objectionable, and when you have noticed any habitual tone to a voice you have discovered its quality.

As previously stated, the voice is most impressionable, it is easily affected by outside influences, and, therefore, our mode of living has much to do with the making of the quality of our voice. True

it is that the voice reflects the nature of the person, because how we live makes us what we are.

*Telephone Is Trying Hard to Better Voices
That Are Shrill and Unnatural*

The hurry and bustle of the life of today make people hurried and careless in their speech. Attempting to carry on a conversation in opposition to the noise of the elevated trains, the honk of the automobile, and the screech of the factory whistle causes us to pitch our voices in a high and unnatural key in our endeavor to overcome the clamor that surrounds us. All this has an injurious effect upon the voice and soon gives it a quality that is unnatural to it.

There is one modern invention that is striving hard to better the voices of men and women of today—the telephone. This wonderful instrument demands that he who would use it with advantage to himself and with comfort to his fellow at the other end of the line must produce vital tones and speak clearly. Breathy tones do not carry well over the wire. Only thoroughly vocalized tones, only such tones as are free from breath, will cause the diaphragm of the telephone to vibrate with force and accuracy, and carry the voice over the wire.

If one articulates in a slovenly manner when using the telephone, he is soon greeted with, "What's

that?" "I did not get you," "Beg pardon," "Speak louder," "Put your face closer to the transmitter," or some such phrase, and very often the afflicted one at the other end of the wire will hang up the receiver and thus inflict deserved punishment upon the offender. A few such experiences make the majority of users of the telephone a bit careful with their speech, therefore is this marvelous servant of man acting as his teacher and bringing about an improvement in the voice of the masses.

When using the telephone talk squarely and directly into the transmitter with your mouth, not six or eight inches away, but close to it. Speak clearly, forming the sounds on the lips and enunciating carefully. It is not loudness of tone that causes the voice to travel, so do not shout into the mouthpiece. It is firmness of tone, distinctness of utterance and clearness of expression that give the voice its carrying power, and if you will follow these instructions you will be able to speak effectively over the wire for any distance that the telephone will carry.

Does Your Voice Attract or Repel Trade?

Mr. Salesman, do you know that the tone of your voice has much to do with your success in business? Many a man has lost a sale without even seeing the eyes of the prospective buyer. His voice was enough to cause him to be turned down before he had a chance

to present his wares, and Mr. Buyer dismisses Mr. Salesman without so much as looking up from his desk. How many of you have had this experience? Be honest now, and own up. Confess your weakness and there will be great hopes of your overcoming it.

Many customers have been driven away from their favorite stores by the rasping, irritating voices of the saleswomen, and managers and heads of departments have wondered at the absence of good customers, whereas the reason would be instantly ascertained if they took the trouble to interview the saleswomen and note the quality of their voices. Mr. Manager, it behooves you to see that your assistants in all departments are not only neatly and becomingly gowned, but also that they have voices that attract and do not repel.

CHAPTER VIII

THERE'S A GOLD MINE IN YOUR VOICE

Develop It—Make It Attractive and Effective by Learning How to Use Your Vocal Machinery

IN THE business world nothing adds more to the effectiveness of all its people than does a well-modulated, expressive voice. Such a voice is a great asset to all classes of business people, be they lawyers, clergymen, brokers, manufacturers, salesmen, clerks, men or women—all alike are in need of voices that will correctly convey to other minds the thoughts that are in their own.

How is such a voice to be acquired? Through *building up* the entire vocal mechanism by a systematic course of training until all the parts perform their tasks in a simple and easy manner.

This means that one must *breathe properly, produce voice correctly, and form speech accurately*. As soon as the rudimentary part of vocal culture is mastered by conscious effort and the principles have sunk into the sub-conscious recesses of the brain, no further conscious attention need be given to the means whereby the effects are produced. But until the time comes that all the parts of the vocal mechanism

work properly without conscious watching, one must be ever on the lookout to see that errors are avoided. Much may be accomplished by stated periods of practice in the privacy of one's own room; but in order to derive quick and lasting benefit from the work, the principles underlying the art of speech should be practiced and exercised at all times.

The Diaphragm Is the Lever That Controls the Voice

The first essential is the proper production of breath. Voice should be controlled by the organs of breath and not by the organ of voice. It depends entirely on the kind of breath that is sent through the larynx (the voice box) as to what form of voice will be produced. For instance: If breath is sent *gently* through the larynx, an *effusive*, or soft, tone of voice will be produced. If breath is *pushed* through the larynx an *expulsive* tone will be formed. If breath is *shot* through the larynx, an *explosive* tone will be the result. Remember, the kind of pressure applied by the abdominal muscles and the diaphragm to the lungs regulates the form of voice that is produced. These breathing muscles constitute a lever that regulates, turns on and off, the breath, and they govern the voice in all matters except modulation.

By placing the work on the breathing muscles all strain is taken away from the larynx, throaty tones are avoided, and the voice does not easily tire.

*Do Not Hold Back Your Voice—Get It Out
of Your Larynx*

The second essential is the correct use of the larynx, the organ of sound. All voice is produced in the larynx, but *it should pass quickly through into the mouth*, where it is articulated into speech. Any *holding back* of vocal sound produces mouthed tones, and is likely to bring about laryngitis and other throat troubles. Rasping, raucous, guttural, and aspirated tones result from a failure *to keep the larynx open* and quickly pass the voice out of the vocal box.

It Is Important to Speak on the Lips

The third essential is *to speak on the lips*. While the hard and soft palate, the tongue and teeth contribute to the articulation of the voice, the lips are the most important organs for the molding of vocal sound. For this reason all sounds should be *brought forward*, and all words spoken on the lips.

Learn to Put Color in Your Voice

The fourth essential is to put *color* in the voice. It may surprise you to know that voice has color, but the speaker has at his command as many colors for the painting of sounds as has the artist for the production of pictures. That is, he has them in his

voice unless they have died for want of exercise. In the majority of cases the colors, or tones, are merely lying dormant and will awaken from their sleep as soon as they are called.

Resonance is one of the principal producers of color, or expression, in the voice. It makes the tone ring with vitality and glow with warmth. It is the absence of resonance in so many voices that gives them their lifeless sound.

What is meant by resonance? It means the *vibration* of the vocal sound in some particular chamber of the body. There are three of these chambers: one in the *head*, one in the *chest*, and one in the *pharynx*.

Voice is made up of two elements, *body* and *soul*. The body of the voice should be brought on the *lips* no matter what may be the pitch on which a person is speaking; but the soul, or *resonance*, should be placed in the distinctive chamber that will give the voice the particular color, or *tone*, that will convey by the *sound* the *meaning* of the words that are spoken.

The head resonance gives the bright, light colors to the voice that are expressive of exultation, joy, pleasure, happiness and all the lighter emotions. The chest resonance places in the voice the dark colors that convey to the mind of the listener sorrow, pain, solemnity, and all the deeper emotions. The resonance of the pharynx, or throat, gives the voice a neuter color that expresses no deep emotion or feel-

ing. It is used in conveying ordinary ideas and unimpassioned emotions.

As You Think an Emotion, Your Voice Should Take the Resonance Which Will Express That Emotion

The body of the voice cannot enter the resonance chambers. They open only to the call of the soul. It is for this reason that when one is really in earnest, when he is speaking with deep conviction, the voice generally rings true, even though it has never been cultivated.

Mentality controls the resonance and causes it to occupy the chambers that will color the tone to the listeners exactly as it appears to the mind of the speaker. Think the emotion, or feel it, and unless there is something radically wrong with your voice, it will produce the tone that will convey the idea you have in mind or the emotion that you are experiencing. It is for this reason that you must control your emotions or you are likely to have them betray you. It is far better for a speaker to think an emotion than it is for him to feel it, as he is the master so long as he controls the thought, but he becomes the slave as soon as he gives way to the emotion.

Practice Coloring the Vowel Sounds

Color can be placed in the voice only on the vowel sounds. It is impossible to color consonants. Vowels

are the full open sounds, the ones that permit the voice to take possession of them and convert them into living things. Try your voice on the following extract, dwelling particularly on the predominating vowel sound in each word:

It is the soul that makes the man,
and not his outward seeming.

Now speak the same example, endeavoring to color the consonants.

Experiment with this extract, using explosive tones on the vowel sounds, shooting out the voice by quick strokes of the diaphragm:

Now, fire! comrades, fire! up and
at them! Fight men; fight for your
wives, your children, and your
homes.

Then see what you can do with the same matter, trying to explode the voice on the consonant sounds.

In conclusion let me urge on you the necessity of putting soul in the voice if you desire it to be attractive and effective. Remember, it is only by putting mentality into the voice that you make it ring true and influence the minds of others, and it is only by using your mentality that you can put soul into the voice. Think *when*—not *before*—you speak.

CHAPTER IX

MODULATION: THE MELODY OF SPEECH

The Beauties of a Melodious Voice

ALL persons will acknowledge that a voice that pleases is a great asset to those who possess it, and yet so few will make any effort to gain that which is within the reach of every man, woman and child. Many do not go in search of it through ignorance as to where it should be sought, and yet a large proportion forego this valuable acquisition simply because they will not take the trouble to acquire it. The object of this chapter is to enlighten the ignorant and to arouse the indolent, and it is safe to assume that a large percentage of my readers (so far as vocal knowledge is concerned) are embraced within these two classes, so I trust they will give me their attention for a few moments while I deliver my preachment on why the voice should be modulated.

Modulation means the changing of the pitch and the inflection of the voice so as to give it variety of tone and enable it to explain by its particular expression the meaning of the words spoken. There are more tones in the voice of a human being than

are possessed by the most musical of song birds, and it is capable of far greater expression than is any instrument made by the hand of man, but so few of these tones are used by the ordinary man and woman that many of them disappear from the voice.

Use Your Faculties or You Lose Them

It is ordained by the Power that created us, that if we do not use a faculty it shall be taken from us. If we do not practice walking, we will soon lose control over our legs; if we do not exercise our mental powers, they soon dwindle away; if the voice is not modulated so as to bring into play all the tones it is capable of producing, many of those tones will soon cease to exist.

To a properly constituted and exercised voice there are three registers or divisions, each one containing a certain number of tones. The number of these tones depends on the physical formation of the vocal parts, and the extent of their cultivation. If a person is born with an undersized larynx, hard vocal cords, a growth in the nasal or head passages, or any malformation of any of the vocal organs, that person will be severely handicapped, but all these drawbacks may be lessened, and the majority of them removed, by the aid of the skilled elocutionist or the surgeon.

The majority of persons have so abused their

voices that they have become "jangled, out of tune and harsh." Those voices were not always so, those persons were not born with such voices, but they have been brought by misuse to that wretched state that, like the cracked, rusty and worn-out bells, they are "jangled, out of tune and harsh."

Put the Blame Where It Belongs—on Yourself

God and Nature are blamed for so many things for which man alone is responsible that it is not surprising that one or the other is censured for bestowing bad voices upon those who possess them, but if the majority of these persons will closely cross-examine themselves intelligently, they will soon perceive that the fault is their own. This is the first essential to a correction of the evil. The cause and the blame for its origin must be located and assigned before a remedy can be applied that will correct the trouble. The sufferer from the effects of a bad voice must eliminate the causes that produce these effects; and when this is done, Nature will apply her infallible remedies and a cure will be effected. One must always work in harmony with the laws of Nature if one dare hope to be perfect in anything, as it is only by attempting to violate these inexorable laws of Nature that man injures himself; consequently, if vocal defects are to be remedied, the voice must be used in accordance with Nature's laws and not as the

caprice, ignorance, or carelessness of man prompts him to abuse her great gift in attempting to use it in his own wilful or ignorant fashion.

More Melody in Speech Than in Song

The melody of song is not as melodious as is that of speech. The singing voice is incapable of producing anything like as many tones as can the speaking voice. The singer must go from step to step, as it were, whereas the speaker glides along, bending here and there, up and down, at his own sweet pleasure. The one great difference in the two voices is that the singing voice changes *between* the tones, it goes from note to note, while the speaking voice changes *on* the tone, it can be bent upward and downward without changing the tone, there being no break in it whatsoever during the entire flow of sound that is necessary to form the words to convey the thought. The difference in the two voices might be illustrated by comparing two persons crossing a river — one does so by stepping from stone to stone, while the other glides across in a boat, rising and falling with the waves.

Because of the flexibility of the voice, its ability to bend at the will of the speaker, it possesses a large number of fractional tones, one tone may be divided into many parts, and in this manner many changes of pitch and inflection may be made that produce

wonderful effects in modulation. The speaking voice may be made to imitate the rustling of leaves, the murmur of waters, the howling of winds, the boom of cannon and the ringing of bells. It is capable of expressing every emotion that man can experience, for even after speech finds itself incapable of expressing thoughts because of their depth or intensity, the voice can mirror the heart by emitting a sigh, a groan or a sob.

In the business world it is not necessary to have such a highly cultivated voice as to be able to imitate the elements, but it is essential that all men and women who have dealings with their fellows (and who has not?) should possess the power of explaining by their tone the meaning of the words that are spoken.

The Voice Is the First Appeal in Salesmanship

It is the voice of the men and women in the business world, especially those engaged in salesmanship, that first takes hold of the attention of those to whom the proposition is made or the wares are offered for sale; and the success or failure of the proposition or the proffered sale often depends on the tone of voice in which the offer is made. Remember, there are both attractive and repelling tones in all voices, and if one habitually uses the repelling tones, they will grow at the expense of the attractive ones.

It has been said, "Music hath charms to soothe the

savage breast," but speech has charms to move the soul of the cultivated and refined. No other power that the human being possesses is capable of acting upon the mind in such a degree as does the spoken word. By it not only are individuals influenced, but vast bodies are so welded together as to make the many act as one. While speech appeals with unerring force to those who are sufficiently enlightened to understand clearly the purport of the matter addressed to them, it also sways even those who do not comprehend fully the language that the speaker employs, provided he uses that language with correct expression and shows by his manner the meaning of his matter. This is one reason why a speech depends more on the delivery than on the construction for influencing an audience. A speech must make an *immediate* impression or fail of its object—the object being to bring the assembly into agreement with the speaker. A speech cannot be justly considered a successful one if it fails in its purpose, even though it be acclaimed by succeeding generations and live for ages after the occasion that called it forth has passed away.

In like manner, he is not a successful salesman who does not make sales, no matter how ably he offers his wares to prospective customers. There is something wrong with his salesmanship *if he fails*. Some are apt to lay the blame on the prospective buyer or

on the goods, but this will not do, as the successful salesman will sell *any article he handles* and to *any one he offers his wares*. The successful salesman will not handle inferior goods, nor will he approach a decidedly unlikely buyer, this ability to judge goods and buyers being one of the qualities that constitute him a successful salesman, therefore he is seldom on the defensive, but is in the position of one who grants a favor and not one who requests it.

Some men cannot sell a fifty dollar coat, even though they offer it at twenty-five dollars, while another will secure full value for his article and also make the purchaser feel that he is indebted to the salesman for giving him the privilege of buying. This is the difference in the two men that constitutes one a salesman and the other a failure.

*The Voice of One Cries Victory
While the Other Invites Defeat*

Were this matter carried further, it would undoubtedly be discovered that much depended on the voices of these men—one carried victory in his tone and the other carried defeat. Many persons possessing excellent parts fail as salespeople for the reason that they know not how to color their words so as to influence the mind of the prospective buyer. Every manager who reads this passage will recall to mind several instances where young men and women appar-

ently well equipped for the work of salesmanship have utterly failed and no one could assign a valid reason for the failure. In the light of what is here written, does he not now believe that the cause of failure lay in the voices of these failures?

Thus, then, it behooves men and women engaged in the many industries to give some attention to the manner in which they present whatever they have for sale. *All* does not depend upon the goods, as *much* depends upon the *manner*. I have heard young men exclaim, "If I had only had a good line, I would have succeeded." No such thing. They never would have succeeded, no matter how excellent the goods they handled. The fault was in *themselves* and not in the *goods*. Had they changed their manner and not sought another line of goods they would have succeeded, but no amount of changes outside of themselves would ever have changed failure into victory.

The cause of failure on the part of a large number of salespersons is that they have monotonous, disagreeable, or lifeless voices, and they may rest assured that success will never be theirs until they change those voices into attractive, expressive, well modulated ones. This they can do by assiduous practice. To all such men and women I repeat the advice that King Lear gave to his daughter Cordelia:

Mend your speech a little,
Lest you may mar your fortunes.

CHAPTER X

HOW TO ACQUIRE A MELODIOUS VOICE

Simple Exercises to Bring Out the Golden Tones That Lie Buried in Voices

TRUE it is that the voice is a gold mine. Not that here and there are to be found voices that ring sweet and true as the precious metal, but everywhere, in every voice, are these expressive tones. In many cases (the vast majority, alas!) they lie buried from view, unknown even to their possessors, and often they are so embedded in the rock of abuse as to be absolutely valueless because of their inaccessibility.

There are some fields of gold in British Columbia and Alaska that are so far removed from the markets of the world as to render them of little present value. They are so isolated as to make the transportation of implements with which to do the labor of extracting the ore from the earth so great a task that man is afraid to undertake it.

So is it with the voice. Nature has scattered her vocal treasures broadcast, but men and women have so cumbered them with abuse, so neglected them, and they are so encrusted with the rock of this abuse, so covered with the mold of this neglect, that the ear of

man cannot detect that they even exist. This rock of abuse must be crushed, this mold of neglect must be removed, before the golden tones of the voice will ring upon the air. As the miner must have his tools with which to dig the metal from the ground, the machinery for crushing the rock, the facilities for extracting the gold, so must the man or woman who would make use of the vocal gold be provided with the implements that alone will bring it into view.

Here Are the Tools, Come Learn How to Use Them

What are the necessary implements? A desire to possess a good voice, intelligence to go in search of it, determination to acquire it, and knowledge with which to supervise and direct the work of acquisition. Unless you possess the first three requisites go your way and be satisfied with the substitute for a voice that you now babble with. If you do possess them, come with me, and I will show you how to gain the knowledge that will enable you to wield the tools of industry in such a manner as to bring out all the golden tones that now lie buried within your voice. Remember, the most I can do is to enlighten and direct you as to the ways and means, but *you yourself must travel that way and employ those means*. Are you willing to do so? All right, then. Come along.

As previously stated, there are three divisions to the speaking voice: the middle, the lower, and the

upper. It is by moving from one register to another, and changing the inflections, that the voice is modulated.

The middle register possesses such tones as express ordinary ideas or emotions—thoughts that are not tinged with excitement. The lower register embraces all the dark colored tones—tones that signify deep-seated emotions such as awe, reverence, sorrow, pain, anguish and sublimity. The upper register contains the light colored tones—tones that express joy, exultation, pleasure, incentive and success.

It is well-nigh impossible to describe a tone by written words, consequently I deem it wise not to attempt to illustrate the work of this chapter by employing the tones as represented by sounds, but will adopt the method of using words that suggest the idea of the tones by conveying their meaning. In giving personal instruction I start the student on the breathing exercises (these you are supposed to have mastered from a reading of the preceding chapters and conscientious practice of the exercises I have suggested), then drill him on sounds in the three forms of breath and on the three registers, finally using speech for the drill instead of sounds. In our present form of study I believe the mode of using speech only will be more simple and prove more effective than would the use of sounds.

Preserve Individuality of Your Voice

Nature never repeats herself. No two things are absolutely alike. No two persons possess voices that are pitched exactly on the same key. This is one of the principal causes of vocal individuality, and *it should never be destroyed*. It is a mistake for a teacher (no matter how splendid his voice may be) to attempt to fasten his vocal characteristics upon his pupils. If he does so, he will take from their voices all individuality and deprive them of their most valuable possession. The voice of Wendell Phillips suited him and his particular style, the voice of Daniel Webster fitted his peculiar individuality, and it would have been ridiculous had Phillips imitated Webster or had Webster mimicked Phillips. Each differed from the other, but both were excellent *in their own particular way*. They were originals, not copies, and in their originality lay their greatest charm.

How to Get the Keynote in Your Voice

Find the keynote in your voice by asking an ordinary question such as, "Do you expect Mr. Brown today?" The tone you strike on the vowel *a* in the word *day* will be the keynote in your voice, provided you have put the question in an *ordinary* manner. Many persons speak ordinarily in an extraordinary

manner, pitching their voices "way down in their boots" or "way up in their heads," consequently such persons must see that they repeat the line without emotion in order that they may strike the keynote. After you have located the middle register of your voice, practice the following example on that register:

Medium Register

My task is done — my song hath ceased — my theme
Has died into an echo; it is fit
The spell should break of this protracted dream.
The torch shall be extinguished which hath lit
My midnight lamp — and what is writ, is writ —
Would it were worthier! but I am not now
That which I have been — and my visions flit
Less palpably before me — and the glow
Which in my spirit dwelt is fluttering, faint, and low.

While at times the sense of this example requires that the voice should move from the middle register, still, for the sake of practice, hold it there independent of the sense. The idea is to exercise the middle register tones, so do not allow the emotion to carry the voice away from that register.

Lower Register

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed — in breeze, or gale, or storm,

Icing the pole, or in the torrid clime
Dark-heaving—boundless, endless, and sublime—
The image of Eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth dread, fathomless, alone.

Throughout this exercise hold the voice on the lower register even though at times the sense may tempt you to vary the tone. Produce vocal tones that signify solemnity and awe, and let them be as low as you can *conveniently* reach.

Upper register

Awake, ye sons of Spain! awake! advance!
Lo! Chivalry, your ancient goddess, cries;
But wields not, as of old, her thirsty lance,
Nor shakes her crimson plumage in the skies:
Now on the smoke of blazing bolts she flies,
And speaks in thunder through yon engine's roar.
In every peal she calls—"Awake! arise!"
Say, is her voice more feeble than of yore,
When her war-song was heard on Andalusia's shore?

All through this exercise you must see that the voice remains on the upper register in spite of the temptation to leave it, and let the tones be as high as you can *conveniently* produce.

Do not restrict yourself to these examples that I have taken from Byron's *Childe Harold's Pilgrimage*,

but use any suitable material that you have on hand. The whole of the apostrophe to the ocean, which concludes this wonderful poem of Byron's, is recommended for practice; also Poe's *Bells*, and the many expressive passages that may be culled from Shakespeare.

Exercise in Modulation

The exercises so far given you were for the specific purpose of bringing out particular tones in the voice; now I will give you one to assist in blending those tones. You were told that modulation of the voice consists in changing the pitch and inflection, that its purpose is to avoid monotony and to explain by tone what is expressed by words. This is beautifully exemplified by the next quotation.

Read the following extract from Jerome K. Jerome's one-act play of *Fennel*, paying particular attention to the expressive power of the words:

The lattice was open, and the wondrous melody came floating out upon the still night air. I knew it was he that was playing, and I hated him, and I tried not to stay and listen, but the magic of the music held me spellbound and I could not stir. And the throbbing notes passed by me into the darkness like the quivering of unseen wings, and they stretched their pinions under me and raised me up, till it seemed as though the little world had sunk away

beneath my feet, and the rushing song was bearing me up to the gates of heaven. And then the music broke with a bitter cry, as though some heart had burst, and the trembling chords were heavy with tears—now pitiful and low like the quiet sobbing of a little child, and now terrible and stern like the deep moaning of a strong man in his agony; and then it rose once more up through the star-lit temple of the night, cleaving the silence with a note so sweet, so pure, so full, so glorious with triumph over conquered pain that I felt as if my very soul were beating to escape against its prison bars; and knowing hardly what I did, I threw myself upon the ground and clung to it, and cried—I could not help it—till the playing ceased and the vibrating harmony had been gathered up into the great bosom of the darkness, and had died away.

Imagine yourself in the quaint old city of Cremona, that you are a young man passing through one of its narrow streets and that you are attracted to a particular house by the tones of a violin that come softly through one of its garret windows into the almost motionless air. Imagine that you discover that the one who plays upon the violin is a rival for the hand of the maiden you love, and that you have permitted your jealousy to cause you to hate him. Now imagine that you tell your experiences to the lady of your love in the words of Jerome.

Remember, you were told in a previous chapter that you can only color words through the action of

the mentality, that you must create the picture in your mind's eye before you can convey it clearly by words to the mind of another; consequently, before attempting to repeat this exercise with expression, be sure that you see *distinctly* all that I have told you to imagine in reference to the city of Cremona, the young man, and the circumstances under which he narrated his experiences.

We will now look for some of the means that Jerome employed for coloring this effective passage. Note that he deftly paints the picture by telling of the *open* lattice, the *wondrous* melody that came *floating* out upon the *still* night air. Do you not perceive that these color words tell you clearly what impression the scene had upon the mind of the young man, and that you must see these things exactly as he saw them if you are to impress others in a similar manner? Note that the young man *tried not to stay and listen but that the music held him spell-bound*, that the notes were *throbbing*, that they passed into *darkness*, that they *quivered* like *unseen* wings, and that they *raised* him above the earth. Note that the music broke with a *bitter* cry, that the chords *trembled* with tears that were *pitiful* and *low* like a *child's*. Now they change to tones that are likened to the *deep moaning* of a *strong man in agony*. Again they change, assuming the *sweet, pure, full, glorious* tones of *triumph*. Overcome with

emotion, the young man cast himself upon the ground because *he could not help it*, and remains thus powerless until the melody passes into the *darkness* and *dies away*.

I trust you now see that words, *backed by thought*, are really living things, that you now understand why I said in a previous chapter that they have the power of action. By applying the proper colors to your tones you can make the voice represent the music *floating* into the air, the *hatred* of the young man for his rival, the influence the music had upon him when it *lifted* him spiritually from the earth, and all the other emotions of joy, sorrow, pain, weakness and exultation that are represented by the expressive words of the author of *Fennel*.

Study this exercise assiduously, and practice it faithfully, and it will be a wonderful aid to you in learning how to modulate your voice.

CHAPTER XI

EMPHASIS: AN INTERPRETATIVE ELEMENT OF EXPRESSION

Some of the Mechanical Means for Enforcing Ideas

THE meaning or thought of a speaker is conveyed by words, but it is interpreted by tones. When thoughts are thus interpreted, emphasis is one of the principal means relied upon for performing the task. By emphasis is meant any special vocal impressiveness, added to spoken words, that aids the speaker in conveying his meaning. It consists not only of stress, or force, but embraces also pitch, time, quality and location.

It is the mistaken idea of many that force alone constitutes emphasis, but he who uses only force for producing his emphatic effects will be a monotonous speaker. The broad and comprehensive use of emphasis so colors language as to make words throb with life. They are made to represent motion in every form—the rush of the winds, the crash of the cataract, the peal of thunder, the flash of lightning and the roar of the ocean. They reproduce the marching of armies, the galloping of horses and the lowing of cattle. They convey to the mind the idea

of sorrow, pain, anguish, joy, exultation, courage and all the other emotions that the human being is capable of feeling.

*Inflection Compelled to Go Hand in Hand With
Emphasis*

All these ideas are brought out mainly by the particular stress that is placed on individual words or groups of words. Other elements, such as inflection and modulation, lend their aid, but emphasis is the principal factor used in vocal expression. In fact, so supreme is it that inflection, accent, and all things that stand in its way are overcome by it. Inflection and emphasis go hand in hand, because the former is always compelled to agree with the latter. For instance: A simple negative is always given the rising inflection, but whenever emphasis is placed on the negative word, the emphasis draws out the negative quality, the thought becomes to all intents and purposes a positive, and is given the falling inflection; as,

(Simple negative) — “The man is not guilty.”

(Positive) — “I say he is.”

(Emphatic negative) — “I repeat that he is *not*.”

It is also an invariable rule that the word that receives the major emphasis is the word upon which the inflection is placed. Therefore, if a man and a woman are accused of a crime and you wish to ex-

press your opinion in the innocence of the man, you would say "The *man* is not guilty," placing the emphasis and the rising inflection on the word *man*. If you wish to indicate your belief in the innocence of the man without casting doubt on the innocence of anyone else, you should place the emphasis on the word *guilty* and give that word the rising inflection; as, "The man is not *guilty*." If you wish to contradict the statement made by another that the man is guilty, you should emphasize the word *not*, giving it the falling inflection; as, "The man is *not* guilty." If you wish to express the idea that in your opinion belief in the guilt of the man is incredible, you should say: "The man *is* not guilty," expressing the thought in the same manner as that conveyed by the words, "The man *cannot* be guilty."

Governing Emphasis That Depends on Force

When force governs the application of emphasis, there are four circumstances that regulate the amount of force that should be applied. They are (1) the importance or significance of the word; (2) the contrasting of one word with another; (3) the repetition of an important word; (4) the building up of a succession of emphatic words.

Example of the First Rule

When public bodies are to be addressed on *momentous* occasions, when *great* interests are at stake, and

strong passions excited, *nothing* is valuable in speech — further than it is connected with high *intellectual* and *moral* endowments. *Clearness*, *force* and *earnestness* are the qualities which produce *conviction*.

— Webster.

Example of the Second Rule

This is not *love*! The love whose mystic dream has filled my heart and thought is not a thing of *insult*, *injury*, as *you* now show to *me*. It is a feeling all *unselfish*, *gentle* — one which *exalts*, *ennobles*. If a fire, it is to *warm*, to *cheer* and *comfort*, not to *blast* and *scorch*.

— Lovell.

In this example *this* is contrasted with *love*; there is a suggested contrast between *insult* and *injury* and their antitheses *respect* and *protection*; *you* is opposed to *me*; *unselfish* and *gentle* are contrasted by suggestion with *selfish* and *fierce*, as are also *exalts* and *ennobles* with *lowers* and *debases*; and *warm*, *cheer* and *comfort* are in opposition with *blast* and *scorch*.

Example of the Third Rule

If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — *Never*, *NEVER*, *NEVER*!

— Chatham.

Example of the Fourth Rule

See, what a grace was seated on this brow :
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury,
New-lighted on a heaven-kissing hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.

—*Shakespeare.*

Here the different thoughts are emphatic and not the individual words, the expression growing in intensity from the opening to the culmination, "where every god did seem to set his seal." Individual words, indeed, require emphasis in places, but they are of minor importance. The major stress should fall on the phrases, which, grouped as they are, form a climax.

Where words are of equal importance they should receive the same degree of emphasis; where they are contrasted, each part of the contrast should be given the same amount of force; where they are repeated, the emphasis should be increased with every repetition; and where there is a succession of emphatic words, the force should be intensified until it culminates on the concluding word or phrase. The use of this rule will aid in making the meaning clear to the understanding through the ear.

Pitch as a Mode of Emphasis

By pitch is meant the height or depth of the tone of voice employed in speech. There are three distinct registers or divisions to the speaking voice: the medium, the lower and the upper.

Medium Register: The tones of the voice in this register are generally unimpassioned, expressing what is ordinary in nature or character, or statements that are not likely to be controverted; as,

Imitation cannot go above its model. The imitator dooms himself to hopeless mediocrity. The inventor did it because it was natural to him, and so in him it has a charm. In the imitator something else is natural, and he bereaves himself of his own beauty to come short of another man's.

— *Emerson.*

Lower Register: Here the tones take on a darker hue, and express fear, remorse, sublimity, awe, and all deep-seated emotions; as,

Roll on, thou deep and dark blue Ocean — roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths, with bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown.

— *Byron.*

Upper Register: The tones that constitute this division of the speaking voice are bright in color, expressing joy, exultation, happiness, victory, and kindred emotions; as,

Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.
—Shelley.

Time as a Mode of Emphasis

Time, so far as speech is concerned, means the rapidity with which the words are spoken. The time may be medium, rapid, or slow.

Medium Time: This is devoid of any marked excitement; as,

The first great object of education is, to discipline the mind. Make it the first object to be able to fix and hold your attention upon your studies. He who can do this, has mastered many and great difficulties; and he who cannot do it, will in vain look for success in any department of study.

—Todd.

Slow Time: Solemnity, weakness, timidity, and irresolution are expressed by slowly uttered tones, but many of these emotions depend on pitch as well as time for the color that will best express them. Here is an example of slow time:

Yet a few days and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form is laid with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth, that nourished thee, shall claim
Thy growth to be resolved to earth again;
And, lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix forever with the elements —
To be a brother to the insensible rock,
And to the sluggish clod which the rude swain
Turns with his share, and treads upon. The oak
Shall send his roots abroad, and pierce thy mold.
— *Bryant.*

Rapid Time: Excitement of every nature is expressed by rapidity of utterance. Desire, expectation, animation, all require rapid delivery; as,

Gallop a pace, you fiery-footed steeds
Towards Phoebus' mansion; such a waggoner
As Phaeton would whip you to the west,
And bring in cloudy night immediately.
— *Shakespeare.*

Quality of Voice as a Mode of Emphasis

By quality of voice is meant the kind of material of which it is composed. A voice may be good or bad, clear or muggy, smooth or rough, strong or weak, rich or poor. There are three distinct qualities of voice: pure, aspirated, and whispered. The dif-

ferent qualities of voice cannot be exemplified by the written word further than to cite matter that suggests the distinctive tone.

Pure Voice: A voice is said to be pure when it is free from tones such as those known as raucous, nasal, throaty, breathy, or mouthed. Example of pure quality:

Industry is, in itself and when properly chosen, delightful and profitable to the worker. And when your toil has been a pleasure, you have not earned money merely, but money, health, delight, and moral profit, all in one.

—Stevenson.

Aspirated Voice: This is a quality that is only employed when half-smothered tones are emitted; as,

Don't, master! You are choking me!

Whispered Quality: This is speech that is produced by the articulation of breath and not of voice. It is generally expressive of intense awe and fear; as,

I hear a knocking

At the south entry: retire we to our chamber:

A little water clears us of this deed:

How easy is it then! Your constancy

Hath left you unattended—Hark! more knocking:

Get on your nightgown, lest occasion call us,

And show us to be watchers: be not lost

So poorly in your thoughts.

—Shakespeare.

By location is meant that position in a sentence that is held by single words or phrases. When the emphasis is properly developed, the speaker always moves from the weaker to the stronger, from the lesser to the greater. When words or phrases are set against other words and phrases, all the contrasted parts should be emphasized. The repetition of a word, phrase or sentence requires that greater stress shall be placed on the repetition than when the matter is first spoken. A series of emphatic words should be built up until the climax is reached. When a word is used to qualify another, the word so used should be emphasized. Here is an example where the location of the word regulates the emphasis:

Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my *heart* of heart,
As I do thee.

—*Shakespeare.*

CHAPTER XII

HOW TO MAKE WORDS EFFECTIVE

A Few Simple Means Within Easy Reach

ON ALL sides man has at his disposal instruments with which to perform his many duties and works, and of all means employed by speakers there is none, save voice, that is so essential as are words. And yet, if unbacked by thoughts, they signify nothing more than did the matter that Hamlet styled "words, words, words," when Polonius inquired of him what he read. Hamlet's eyes were on the written page, but his thoughts were elsewhere.

The object of words being to convey thoughts, one must learn their meaning and how to arrange them so as best to bring out those thoughts in order to make words effective.

A word is a sign; it signifies something to those who can read it, but to those who are blind to its meaning, it is like a sign-post lettered in a language that is foreign to the one who gazes upon it. Therefore, the first essential to making words effective is that we should know their meaning. We should learn how to use words, as they constitute the tools of the speaker's art.

*Carelessness Responsible for Much
Ineffective Speech*

Carelessness is one of the main causes for ineffective speech. Often will persons confuse the words *accept* and *except*, saying, for instance, "I except your offer," whereas they mean, "I accept your offer." The meaning of the word *except* is to reject or set apart, while *accept* signifies to receive or adopt. The word *address* is quite commonly mispronounced. Many a time have I heard people of education and refinement say, "Let me have your *address*," when they should have said, "Let me have your *address*." The accent should fall on the final syllable of the word *address* when used either as a noun or verb. *Allies* is another word that is shockingly abused. Some pronounce it *alleys*; others, *al-lies*; rarely do we hear it pronounced properly *allies*. No matter what may be the form of the word (*ally*, *allies*, *allied*) the accent is correctly placed on the last syllable. *Adults* is miscalled *adult*; *inquiry*, *inquiry*; *interested*, *interested*; and many similar mistakes occur merely through carelessness. If you would use words effectively, you must learn to call them by their right names.

When a word is seen by a speaker as a *word* and not as a *symbol for conveying an idea*, it will prove ineffective. It then obtrudes itself between the

speaker and the listener, weakening, or even destroying, the thought. Such words are then "words, words, mere words, no matter from the heart." Know words, study them as words before you are called upon to use them, but while in the process of employment for the purpose of speech you should cease to think of them as words and use them only as symbols for conveying ideas. As individuals, study them closely and minutely; but when using them collectively, let them be hidden in the thought.

The Power Words Get from Arrangement

Words possess power in many cases in accordance with the manner in which they are arranged. Look at this line of Shakespeare's:

It is not enough to speak, but to speak *true*.

The strength of this expression lies in the fact that the stress falls upon the word *true*, the negative, or weaker, thought preceding the positive. When you desire to be emphatic, arrange the words so that the negative will form the initial part of the sentence and the positive the final. But if you should desire to be argumentative and not assertive, place the positive idea first and the negative one last. This is the better form to use when one desires to be instructive. It is well illustrated in the following remark of Lincoln's:

Extemporaneous speaking should be practiced and cultivated. It is the lawyer's avenue to the public. However able and faithful he may be in other respects, people are slow to bring him business if he cannot make a speech.

Placing the conditional clause, "if he cannot make a speech," at the close of the sentence renders the entire statement less dogmatic than it would be if it were placed at the opening.

Here is a splendidly constructed positive sentence as employed by Dr. Charles W. Eliot:

I recognize but one mental acquisition as an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother-tongue.

There is no dilly-dallying about this statement, no beating about the bush. The learned doctor comes out boldly with his assertion without any condition, hesitation or negation.

Here is an expressive extract from a speech by William McKinley. It is the antithesis, so far as construction is concerned, of the quotation from Dr. Eliot's address, but, in its way, just as effective:

Our destiny is our own and must be worked out—perhaps in fear and trembling—in our own way. If there be a cherished American doctrine the controlling question must be: Is it right? If yea, then

let us stand by it like men; if nay, have done with it and move forward to other issues:

Note how argumentative President McKinley is. Observe the use of the parenthetical and the conditional clauses, removing all harshness and assertiveness from his statements. Notice what a change would occur if these clauses were omitted:

Our destiny is our own and must be worked out in our own way. With a cherished American doctrine the controlling question must be: Is it right? Then let us stand by it like men or have done with it and move forward to other issues.

When Marc Antony says,

The noble Brutus
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it,

he throws a doubt upon the truthfulness of the statement of Brutus by using the conditional clause, "if it were so." That little word *were* influences the entire passage and denotes the meaning that Antony wished to convey. In like manner, the placing of the word *general* before the word *coffers* in the line, "whose ransom did the general coffers fill," shows clearly that Antony wishes the populace of Rome to understand that Caesar turned all the money he received for the ransom of his prisoners into the treas-

ury of the state instead of applying it to his own personal uses. The proper placing of words in phrases and sentences adds greatly to their effectiveness.

*The Clothing of Our Thoughts Should be Varied
and Free of Monotony*

It has been well said, "Variety is the spice of life, and the life of style." This is as true of words as it is of any other kind of dress—for words are the dress in which we clothe our thoughts—so it behooves us to avoid monotony of repetition. With a little care and practice, we may gain that variety of vocal expression that is as charming to the mind as is a well-gowned woman whose attire, being varied and appropriate, is pleasing to the eye. Wealth of expression is contained in this remark by Dr. Henry Van Dyke:

I am no friend to purely psychological attachments. In some unknown future they may be satisfying, but in the present I want your words and your voice, with your thoughts, your looks, and your gestures to interpret your feelings.

There is nothing gaudy about this, no use of high-sounding words, but the statement is clearly conveyed by a variety of words that comprehensively carry the meaning to the mind of the reader or listener. The first sentence contains the statement

which the second sentence amplifies in such a manner as to make a misunderstanding of Dr. Van Dyke's meaning absolutely impossible. Notice how complete he is when he says, "I want your words and your voice, with your thoughts, your looks, and your gestures to interpret your feelings." Had he lacked variety of words, he could not have amplified his meaning of the first sentence, "I am no friend to purely psychological attachments," so as to tell us exactly what he wished us to understand by it. The words, with the single exception of psychological, are everyday ones that are used by ordinary men and women in the usual walks of life, and they are indebted to simplicity for one of their greatest charms.

Here is a thought brought out in a kindred manner by Robert Louis Stevenson:

The child thinks in images, words are very live to him, phrases imply a picture eloquent beyond their value.

The grouping of words often lends force to the expression and adds comprehensiveness to the thought. Victor Cousin, in one of his able addresses, uses this mode of emphasis as follows:

Eloquence has a client which, before all, it must save or make triumph. It matters not whether this client be a man, a people, or an idea.

By using the group of three individualities (man, people and idea) Mr. Cousin elaborates the word client and denotes what it stands for to his mind. The use of the three terms which, conjoined into a series, embraces all that the word client signifies, makes that word mean more to the ordinary person than would the employment of the single word.

For the sake of clearness, do not be satisfied with a mere statement when you have the means to illustrate the thought. By this you are not advised to make yourself tedious by using a multiplicity of words, but that you may see your object in so many different words, and be able to explain it in so many ways, that if one expression does not appear to make your idea clear to the mind that you are addressing, you can immediately apply another one. You do not really comprehend a thought until you are able to express it in many ways.

*The Student Must Do the Digging Himself
if He Would Have Knowledge*

In all my experience as a teacher I have found that teaching by example is by far the most profitable. Not by imitation, but by the statement of the principle, and an illustration of the principle by an example. In the arts, the trades, even life itself, it is the example that is the most powerful. This mode of instruction I have used in this book, par-

ticularly in the chapters bearing on modulation, inflection and emphasis, often giving more space to the illustration than I did the original statement of the principle, because I considered it the more valuable in that it conveyed the idea in a quicker and stronger manner than I could state it.

This form of training imposes more work on a student than any other, but the results are far greater. It ruins a pupil to have the teacher do the work for him. He must do the digging for himself if the knowledge is to be truly his. Only through this individual work on the part of the student will he extract the information in such quantities as to assimilate it in a healthy manner and derive full benefit from it. The teacher should direct, encourage and guide, but the student *must do the work of learning for himself*. Be not dismayed at this warning, but take the words of Goethe to your heart:

Are you in earnest? Seize this very minute:
What you can do, or dream you can, begin it;
Boldness has genius, power and magic in it.
Only engage and then the mind grows heated;
Begin and then the work will be completed.

CHAPTER XIII

THE THOUGHT BEHIND THE WORDS

*What It Means to Present Ideas and Not Merely
Utter Sounds—The Living Force of Words
Vitalized by Thought and Personality*

WORDS, remember, are only inanimate sounds until they are impregnated with thought, but as soon as the soul of mentality enters into their being, they become living things. They then possess the power to move, to convince, and to persuade.

A thought is immortal—it never dies—but words, unaccompanied by thoughts, “pass by like the idle wind” and are lost in the oblivion into which they sink. They are still-born unless they possess the germ of life that emanates from the active mind.

How is the mind to be made active? By intelligent use. Things grow by what they feed on, and the mind can develop only by being nurtured. By nurtured is meant not only development by means of schooling, but also through the educational process of intelligent and practical use.

Man Becomes What He Feeds on Mentally

Much depends on the food we eat as to the kind of bodies and minds that we develop—coarse, rank

food producing kindred bodies and minds—consequently thought, being the food of the mind, regulates and qualifies it.

Shakespeare says, "There is nothing either good or bad, but thinking makes it so." Emerson utters a similar idea when he says, "What we are, that only can we see." In both instances these sages emphasize the all-powerful influence of the mind in believing and seeing.

What is meant by the mind? The power within man that enables him to reason. And in order to reason, he must be able to conceive ideas and judge of causes and effects. The mind, then, typifies the forces possessed by the human being that make him a *man*.

Just as the body can be trained and developed by careful and continued practice, so also can the mental forces be increased and directed. *Man may be whatever he desires.* That is to say, he may so control his mental faculties as to make himself any kind of a man he desires to be. Men are not born base, nor are they born noble, they become either one or the other through the food upon which their mental being is fed.

"There is nothing either good or bad, but thinking makes it so." The honest man will not steal because he thinks that it is right for him to respect the property of others, but the thief will steal be-

cause he thinks that others have no property rights that he should respect. Therefore, does thinking make stealing wrong to one man and right to another, the attitude of each being governed by the direction of his thought.

"What we are that only can we see" is a truth as palpable to the thinking mind as is the utterance of Shakespeare regarding the right and wrong of things. The pure in heart see only purity in others, but those who are base can see nothing but baseness in all their fellows. Thus it is that the scoffer cries out, "All men have their price." He is willing to sell himself for a set sum, therefore, does he think that all other men are as he. "Some men," quoth he, "will barter themselves for a few pieces of silver, others only for gold, while still others require admiration, flattery or worldly honors. All, however, having their price." In this does he err, as many men will lay down their lives rather than they will part with their honor. But he is himself purchasable, and therefore he believes that all other men have their price. This, then, is what is meant by the statement that the mind grows by what it feeds on.

Can you not now perceive the power that is in your hands if you will to exercise it? If a man is honest or dishonest, noble or base in accordance with his way of thinking, can he not, by exercising his mentality rightly, make himself a power for good in

the world? Try it, and you will find out that he can.

Architects of Our Own Fortunes

Men are not born great, except so far as the desire to achieve great things is inherent in them, but they become so only by untiring effort. It would be unjust were this not the case, and the Power that placed us upon earth would be a cruel one if it endowed some men with greatness while it denied it to others, ordained that some should prosper while others failed, implanted the flower of honor in the bosom of one member of a family and the weed of dishonor in his brother. No, the all-wise Creator has made man the architect of his own fortunes, the builder of his own character, and the maker of his own life.

The desire to achieve greatness often enters the soul of man many years after the birth of his body—body and soul are not simultaneously born—consequently in such cases even the desire was not inherent in them. Cases have been known where affliction has given birth to a soul, where a loving word has given life to a desire to toil for fame and honor, and where the eloquent speech of a patriot has planted the divine flame of patriotism in the hearts of ignoble masses. Let all who read this chapter be of good cheer, let them believe that they

themselves are masters of their fate, and from now on determinedly put forth their best efforts to develop their powers to the full and exercise all their functions as men and women.

Personality the Vitalizing Influence

Personality has much to do not only with vitalizing words, but also with the making of one's very being. It is the personality that makes one human creature different from another by giving him traits and characteristics that are dissimilar to those possessed by the other.

What is personality? Is it the body? No. Is it the mind? No. What then is it? *It is that something that makes you what you are.* You, as a person, are the power that controls your mentality and causes it to make your being act in its own particular way. Can this power be controlled? Yes, and only so far as you do control and exercise that power are you qualified as a human being. Do you know who or what you are? That body is not you, that mind is not you, *but the power that is back of these things is what constitutes you.* And, above all, remember, you are a living soul possessed of a body, and not a body possessed of a soul.

The human creature is a great machine. The personality of that creature is the engineer who controls the machine, and the skill with which the person

regulates the movements of that machine will constitute his efficiency as a man. This is why a strong personality should be built up, because all those lacking in this quality of strength will be ineffective human beings.

Now is it not clear to you why thought should always be behind words? Do you not plainly perceive that you must so focus your mental powers as to cast their full strength upon the thought contained in the words you utter? Only by so doing will you make the thought perceptible to the mind of another, and the clearness of the perception depends upon the amount of mental light that you are capable of focusing upon the thought.

*Concentrate Your Mentality on the Thing You
Want to Do*

Mentality in itself is not strength. In fact, it may be so scattered as to become an absolute weakness. The strength of mentality depends not on the amount you possess, but on the quantity you can bring to bear at a given time upon a particular subject. Some men possessing a large store of mentality accomplish small results, while others who possess a much smaller quantity produce far greater effects. Why is this? The failure of the one and the ability of the other to concentrate.

When you attempt to do a thing—no matter

what its nature, be it to write a letter, direct a workman, or sell a bill of goods—be sure to concentrate all your mental power upon that one thing. Do not scatter your energies, do not weaken your mental powers by diffusing them. Focus them upon the object you have in mind and permit nothing to come between you and your thought. Keep one thing in mind at a time, and attempt to accomplish but that one thing. As soon as accomplished, cast it from you and take up the next. Remember, *no two things can occupy the same space at the same time*, and if you attempt to think of more than one thing at a time you will only blur them all.

By keeping the idea clearly in mind, concentrating all your thought upon it, you will make it stand out boldly and cause it instantly to convey your meaning to the mind of the person to whom you address your language. Your speech will then be vital, you will appear thoroughly in earnest, and you will carry conviction. All this is accomplished by keeping the light of your mentality burning brightly upon the thought that is back of the words that convey it.

Eloquence Is Needed Every Day in Business

When words are vitalized by thoughts they become living things—this truth cannot be repeated too often—and they go on their way effectively

performing the work of the one who creates them. When you speak thoughts and not merely words, then does mind speak to mind and soul respond to soul. It is then what Demosthenes styled "action" when he cited it as the one great essential of oratory, which thought Daniel Webster echoed in the following burning words: "The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object—this, this is eloquence, or rather it is something greater and higher than all eloquence—it is action, noble, sublime, godlike action."

All persons should be eloquent at all times, and not merely the few when addressing public assemblies, because to be eloquent is, above all things, to be earnest. Business men and women should cultivate this quality of earnestness until it becomes a part of themselves. They will find that it will multiply their efficiency. They must bear in mind, however, that earnestness, like all other powers, may be misdirected and overdone, consequently the discriminating judgment should be constantly on the alert guiding and advising. This, of course, is another phase of mental control that should not be neglected, for, while the well-trained mind should always be active when in use, the personal mastery

should never be relinquished. Keep ever before you the fact that you may master yourself at all times by laying firm hands upon the lever that controls your mentality, as through it you have the ability to regulate the great machine of many parts that collectively is known as *You*.

CHAPTER XIV

THE STRENGTH AND BEAUTY OF SIMPLICITY

Voice and Language Both Reflect Its Charm

STRENGTH and beauty are both to be found in simplicity. This is true of all things. The woman who dresses with simplicity is always beautifully attired. The architecture of Nature is simplicity itself. Gaze upon the dome of heaven, festooned with fleecy clouds or studded with stars; the towering trees, from which man has copied the spire of the church steeple; the overhanging cliff; the flowing river; the boundless ocean, and behold the simplicity of Nature's handiworks reflecting beauty and strength in their noblest forms.

Study the architecture of man, and you will find that in all its features it follows that of Nature, and that it is strongest and most beautiful when governed by the law of simplicity. From the pre-historic structures of the Pueblos of New Mexico, down through the ages that produced the Temple of Neptune of Greece, the Court Temple of Edfou of Egypt, the Flavian Amphitheatre of Rome, to that of the Westminster Abbey of England, and the Capitol at Washington, the grandest and most en-

during, as well as the most beautiful, were and are those that were fashioned in accordance with the laws of simplicity.

The simple tones of the voice are the most attractive ones. He who assumes showy tones, or affects an otund quality of voice, will only repel and disgust his hearers. Show and pretense are of no more value in the voice than they are in character or in business. This criticism is not meant to disparage the use of expressive tones that enable a speaker to modulate the voice and interpret emotions, but only to discourage the use of exaggerated vocal effects. Pomposity is ridiculous, pretense is shallow, and affectation is disgusting, so be sure that none of these grave errors fastens itself upon you in voice, language or delivery.

So far as language is concerned, no really great production of voice or pen exists that does not possess simplicity. The limits allotted for this subject will not permit me to cite more than a few instances to uphold this contention, but the student who desires to go further into the subject has only to examine any work of real merit in the world of literature to prove for himself that my statement is correct.

Make Your Meaning Clear by Using Simple Words

Words cannot be simple unless they are clear, and in order to be clear they must be such as are readily

understood by the average person. This applies to all language except that which is employed for discussing a subject that is known to the readers or listeners, for when the subject is thus known the language may be more or less technical. Words that are only familiar to experts should never be used when addressing the general public, and any one who thus employs them will not only fail to be clear, but will also be guilty of rudeness.

In order to be clear, make sure that you use the word which best expresses the meaning you wish to convey—not necessarily to your own mind, but to the minds of those addressed. The meaning of a word might be perfectly clear to your own mind, and yet be capable of meaning something else, or nothing, to the mind of another. It is your place, if you wish to be clear, to see that no such word is employed or that it is immediately explained in simple terms. For instance: When addressing the men and women of the business world on the subjects of breath and voice and it is necessary for me to speak of the diaphragm and the larynx, it is proper for me to explain that the diaphragm is a muscle that separates the chest from the abdomen and that the larynx is the voice box that is commonly called Adam's apple. In doing this, I do not show disrespect to my readers, nor disparage their understanding, but I acknowledge the fact that such words are

not used in ordinary, everyday life. Were I speaking before the New York Medical Society, or the National Society of Elocutionists, the use of the technical terms would be appropriate, and it would be incorrect for me to define them. What would be necessary in one instance would be highly improper in the other. Circumstances, then, regulate the language that one should employ when conversing with his fellows by means of either the written or the spoken word.

*The Splendid Simplicity of Abraham Lincoln's
Utterances*

The style of Abraham Lincoln is simplicity itself. Most of the words employed by Lincoln are of Anglo-Saxon origin and possess but one or two syllables; and yet, nowhere is to be found language that is clearer or stronger than that used by him. Much of this clearness and strength came from his profound knowledge of the Bible, passages from which are scattered throughout many of his speeches, while in all of them its influence is shown.

The touching sweetness, the noble dignity, the manly courage which are among the many beautiful traits and peculiarities of Lincoln's character and style are forcefully illustrated in his letter to Mrs. Bixby, which is here given in full:

November 21, 1864.

DEAR MADAM:

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts, that you are the mother of five sons who died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the Altar of Freedom.

Where is to be found another such piece of pure and expressive English? The entire letter rings so true as to carry its message straight to the heart of every reader. Surely, it must have assuaged the grief of Mrs. Bixby to receive a letter such as this. Lincoln's heart at that time was oppressed with anguish, and his sorrow fitted him to understand hers. Therefore, when this man, bowed with the weight of a nation's afflictions, offered his prayer to the Heavenly Father that the anguish of a sister's sorrow might be assuaged, it must have been answered.

A study of the works of Abraham Lincoln is recom-

mended to all who would know how mighty thoughts may be expressed by simple words.

This man, remember, was born in a wilderness, was deprived of a mother's care at an early age, was a boatman on the Mississippi when a mere youth, a rail-splitter at seventeen, a hired-out laborer until he reached his majority, and yet, with less than one year's schooling, was so educated by his own efforts, and that sternest of all teachers, Experience, that he produced some of the noblest literature to be found in the world of letters. What is the secret of Lincoln's power? His truth and his simplicity.

*The Polished Burke Was No Less Dependent on
Simplicity for His Noblest Effects*

We will turn from the works of this product of Nature to consider those of a child of the university. I quote from the address of Edmund Burke, delivered in the House of Lords, on the occasion of the impeachment of Warren Hastings:

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes. And I impeach him in the name and by the virtue of those eternal laws of justice, which ought equally to pervade every age, rank and situation in the world.

How simple are these words, and yet they form the climax to one of the greatest pieces of eloquence

that ever came from the mouth of man. Thus does Burke tell us that in simplicity there is power.

*And Immortal Webster Drew His Strength
from Simplicity*

Let us call on Daniel Webster, a college graduate, for his testimony:

Where American Liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives, in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint shall succeed in separating it from that Union by which alone its existence is made sure, it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm, with whatever of vigor it may still retain, over the friends who gather round it; and it will fall at last, if fall it must, amid the proudest monuments of its own glory, and on the very spot of its origin.

What a sweep and majesty there is to these words, and yet they are simple. With very few exceptions they contain but one or two syllables. All the words used by Webster to give expression to the mighty thoughts contained in this paragraph are such as a boy in his early teens would use. The beauty and force that pervade them are the result of the mar-

velous manner in which they are arranged. The language is that of a senator of the United States, and the place where it was uttered is the capitol of that nation, and yet there is not a pompous nor extravagant word in the whole extract. Thus does Daniel Webster add his testimony to the strength of simplicity.

*The Sublimity of Milton Is the Sublimity of
Simplicity*

John Milton, one of the sublimest poets of all ages, possessed wonderful powers of description and yet exercised those powers through simple words that clearly convey the beauty of the thought. Here is a passage from Book iv of *Paradise Lost*, describing the emotions of Eve on beholding her image reflected in a pool:

That day I oft remember, when from sleep
I first awaked, and found myself reposed,
Under a shade, on flowers, much wondering where
And what I was, whence thither brought, and how.
Not distant far from thence a murmuring sound
Of waters issued from a cave, and spread
Into a liquid plain; then stood unmoved,
Pure as the expanse of Heaven. I thither went
With inexperienced thought and laid me down
On the green bank, to look into the clear
Smooth lake that to me seemed another sky.
As I bent down to look, just opposite

A shape within the watery gleam appeared,
Bending to look on me; I started back,
It started back, but pleased I soon returned,
Pleased it returned as soon with answering looks
Of sympathy and love.

Here, then, does the poet weave his magic charm with the same simplicity as does the statesman, the rhetorician, or the orator. All use the same words of simple construction, relying on their skill of arrangement and manipulation for producing their effects. The strength and beauty of Lincoln's letter, the extracts from the speeches of Burke and Webster, and the poetry of Milton arise, in all four cases, from the simplicity of the language employed and the truth of the thoughts uttered.

Simplicity Requires Much Earnest Labor

While there is strength and beauty in simplicity, we must not imagine that it is an easy matter to gain control over words so as to be able to express our thoughts as did Lincoln, Burke, Webster and Milton. It is often the case that the very accomplishment is difficult because of its simplicity, and I warn my readers that those only attain any degree of proficiency in being at the same time simple, beautiful and strong who are willing to labor for the accomplishment.

No one knows how many nights, after days of

hard labor, Lincoln crouched by the hearth in the log cabin patiently and earnestly poring over the pages of the few books he was able to procure in order that he might learn from the productions of others how he might give voice to the mighty thoughts within him; we can only imagine the tasks of Burke and Webster rehearsing the speeches of Demosthenes and of Cicero; we can form but a faint conception of the toiling hours spent by Milton in cultivating his vision so as to enable him to see beyond the skies.

These men all *worked* for the priceless reward of simplicity, and a like degree of success will be yours *if you expend a like amount of labor.*

CHAPTER XV

THE POWER OF ORIGINALITY

*Your Own Ideas, Views, Principles and Ways Are
Nature's Endowments that Constitute Your
Value as a Man or Woman*

TO BE original does not mean to be odd—although oddity may constitute the main ingredient in the originality of some persons who obtrude their peculiar personalities upon the public—but it does mean *to be true to yourself*, to refuse to be an echo but to insist on being a voice, and to do things in your own way.

There is a particular charm in what is real—and to be original is to be real. A diamond, ruby, sapphire or pearl will charm the eye with its luster or beauty, while the imitation stone will be seen, but not noticed. So is it with one's voice, thoughts, words and deeds. When they are real, when they are true, when they are original, they attract the attention, they influence the intellect, and they affect the emotions of all who behold them. They *make* themselves seen, felt and obeyed. In like manner, the original, or sincere, speaker seldom fails to carry conviction and bring about persuasion.

*Take in the Best of Others and Give It Out Colored
by Your Own Personality*

Must one, then, find all that is of value within oneself? By no means, only do not allow outside influences to affect you so that you lose your individuality. Use everything of value that can be found anywhere, only see that you use it as a *means* and not as an *end*; and let all that you borrow from others be employed to inspire you and bring into being the dormant forces within you. This is what all great men and women the world over have done. Shakespeare read the divine prayer of Jesus; he was impressed with the passage, "And forgive us our debts, as we forgive our debtors," and immediately he was inspired so as to be able to produce these glorious lines which he placed in the mouth of Portia:

That in the course of justice, none of us
Should see salvation; we do *pray* for mercy,
And that same prayer doth teach us all to *render*
The deeds of mercy.

What seems to have impressed Shakespeare most of all in the prayer which was given by Jesus to his disciples, was the necessity of forgiving others if we ourselves are to hope for the forgiveness of God. He perceived the truth as enunciated by Jesus and expressed it in his own manner, losing none of his

own originality for repeating a truth, no matter how beautifully or correctly that truth might have been previously spoken.

What Originality Is

To be original does not mean that one must originate, or beget, a thought; or must create, in its entirety, a new article or style. Originality means the possession of the power to state truth in a new guise, the ability to invent new combinations, and the faculty of placing one's individuality in what one does and utters.

In an address delivered at Cambridge, Mass., Aug. 31, 1837, Emerson spoke thus:

Books are the best of things, well used; abused, among the worst. What is the right use? What is the one end, which all means go to effect? They are for nothing but to inspire. I had better never see a book than to be warped by its attractions clean out of my own orbit and made a satellite instead of a system. The one thing in all the world of value is the active soul. This every man is entitled to; this every man contains within him, although, in almost all men, obstructed, and as yet unborn.

The mighty truth contained in this quotation applies not only to books, but to everything that influences the minds or lives of men. When I advise men and women to be original, urge them to use

their own forces and manners irrespective of outside influences (save as those influences may inspire) I am uttering the self-same truth that Emerson uttered, but I am making a different application. And, so far as the application is concerned, it is original with me. With Emerson, the truth was original, so far as its application to *books* is concerned, but the *grand truth* that things outside of ourselves should be used as means and not as ends, is as old as the hills, and belongs to me as well as to Emerson.

Not only is it fatal for a writer to follow blindly in the footsteps of another, but it is also ruinous for designers and others to imitate the works of those in their particular fields of employment. Take inspiration from them, just as may the writer take it from the printed page of books, but blindly to copy them — never!

Because John Wanamaker makes a success of his business is no reason why James Smith should hope to attain a like success *by doing precisely as did John Wanamaker*. Let Smith adopt the *same principles* as Wanamaker, let him employ *similar means tinged with his own individuality*, and there will be a likelihood of his achieving a like success.

A Copy Never Satisfies

A copy never equals an original. A pupil taught by *imitation* never comes up to the standard of the

teacher, but one who is taught to apply *principles*, to work with the *same means* as those employed by his preceptor, but to use them in *his own way*, may far excel his teacher.

So is it with the human voice. If a teacher forces his voice upon a pupil he does him a tremendous disservice. Far better allow the voice to remain as it was, with all its glaring faults, than to deprive it of its individuality.

Nowhere does Nature duplicate her work. No two beings, brutes, birds, fish, trees or stones are identical in form or feature. This individuality permeates the entire natural world and none of Nature's productions, save man, attempts to violate her infallible law. I call it an infallible law because man cannot break it; it is as fixed as gravitation or polarity, but in his attempts to violate it he only destroys his own power without affecting that of Nature.

Profit by What Others Have Done

In all this not a word is uttered against study, no fault found with profiting from the work of others, but you are advised to develop by these borrowed means the inherent powers and abilities you possess and not try to appropriate the end as well as the means. In a later chapter you will be urged to practice paraphrasing, and certainly no such course

would be advised did I consider it wrong to profit from the accomplishments of others, even to the extent of appropriating liberally from their productions, but my counsel throughout is to tinge all things that you borrow so strongly with your individual being that they become incorporated with you and lose trace of their previous state. Make them truly yours by close adoption, and it matters not whether the same truth, fact, word, tone, or principle was seen or employed by one or a million before you. It is yours, *so long as you have made it a part of you.*

Must Put Enough of Self in to Make It Yours

If you gaze upon the model of a gown in a show window and it inspires you to create something *similar* to it, there is no law, moral or legal, to prevent you doing so. But, on the other hand, if you *copy* the gown, then will you be a thief just as much as though you had broken into the store and stolen the gown itself. There is an Arabian proverb which says, "A fig tree, looking on a fig tree, becomes fruitful." In like manner, if reading a book stirs your slumbering mind to giving utterance to similar ideas from a *different* standpoint, if listening to an orator causes you to use *analogous* tones or words in expressing your views, if seeing a gorgeous creation in millinery gives you the power to invent, by means of *different* combinations, a like piece of fem-

inine apparel, you are justified in making use of the book, the tone, the word or the hat. But, remember, you *must put enough of yourself* into the new book, tone, word, or hat, as to make it yours. The new production may be the result of an idea that sprang into your mind through the awakening power of what you have read, heard, or seen, but it must proceed along different lines, be perceived from another angle, represent a new view or possess a different combination.

Things Grow by What They Feed Upon

In the business world, as in the social and the political, men and women should guard well their individuality. They should see that it is not dominated by any personality but their own. There is a spark of individuality in every intelligent human being which, properly exercised, will grow into a flame. One can develop his individuality by the same means that one can cultivate the voice—practice. In a previous chapter I gave it as my opinion that voice and mentality are both dependent, for their growth, on the food that they receive, and exactly in like manner must individuality rely for its development on the food that is supplied it. If you would possess a strong personality, you must accustom yourself to think deeply, to speak convincingly, and to act decisively. Step by step must this

strength of personality be advanced by careful and systematic thinking, speaking and doing. It is of slow growth, but, once developed, retains its force to the end of life.

Individuality is character. Acts form habits, habits make character, character gives personality, and personality is originality.

Remember, *things grow by what they feed on.*

CHAPTER XVI

PARAPHRASING: HOW IT DEVELOPS MENTALITY

Clothing the Mighty Thoughts of the Past in Our Own Language Develops the Mentality and Facilitates Expression

THE old saying, "There is nothing new under the sun," is particularly true as regards ideas. It seems that no thought can be uttered today that cannot be traced in some form back to other men and ages.

Throughout the books of the Bible are found thoughts that are re-clothed by Lincoln, and are finally ascribed to him. Truths that were spoken by Demosthenes and Cicero are re-worded and become Webster's. Truly, so far as ideas are concerned, there is "nothing new under the sun."

Patrick Henry, in 1775, closed his speech in favor of placing the armed forces of the commonwealth of Virginia on a war footing in the following words:

I know not what course others may take; but, as for me, give me liberty or give me death!

In 1898, Senator Thurston, speaking in behalf of the people of Cuba, concluded his peroration as follows:

Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiation, which means delay, but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country and my God.

Here are two extracts from two speeches delivered one hundred and twenty-three years apart where the same ideas are expressed, although they are clothed in different language. This is exactly what paraphrasing is. To paraphrase means to take an original idea, set it in a different framework of words, and pass it off as one's own.

All Great Minds Have Used Others' Ideas.

There is nothing wrong in all this, otherwise all writers and speakers would be thieves, as none has been so original as to escape the influence of those who have gone before.

Were paraphrasing a wrong, then would Demosthenes, Shakespeare, Bacon, Webster, Lincoln, Bryan and all speakers and writers of whom we have record be guilty of performing it. No, it is perfectly legitimate to make use of any idea, no matter where it may be found, provided one places enough of himself in it as to change its personality. This—personality

—it is that counts in the decision as to whether an idea is stolen or adopted.

Emerson borrowed from Epictetus, from Plato, from Socrates, but all that he took from them he so saturated with Emerson that only an expert can separate the adopted matter from the original.

Since his time no writer has been so paraphrased as has Emerson. The great majority of writers of the nineteenth century drew upon his great fountain of wondrous thought and converted it to their own uses in such manner as to make it appear their own.

The majority of modern “isms” would be but skeletons, and mighty poor specimens at that, if all of Emerson were removed from them.

The fact is, Emerson wrote only for the few, his matter being too deep and too dense for the understanding of the masses, his writings being read only by those who are willing to work for what they get out of them.

Emerson reaches the great body of readers only through the paraphrasing by other writers who often receive credit for what rightly belongs to him.

Paraphrasing, then, is perfectly legitimate so long as it is decently performed, but deliberately to take the expressed thoughts of another and thinly cover them with a new dress of words, or merely to rearrange the ideas, is nothing less than literary piracy; and he who is caught at it, is termed a plagiarist.

A person to deserve being so styled would have to be guilty of appropriating both the body and soul of the matter; or, as Swift puts it, "Purloining another man's literary works, or introducing passages from another man's writings and putting them off as one's own; literary theft."

Such strictures cannot justly be applied to a paraphraser, one who takes an idea and gives it an entirely new setting, making it, in many instances, appear as an original thought.

Some sayings are so old that no one knows whose they are nor whence they came, consequently they are common property to be finally assigned to those who best express them.

Many of the gems of Shakespeare are traceable to the Bible and lesser sources, but they are none the less Shakespeare's because he paraphrased them from matter that preceded from other authors. Have no hesitancy, then, in adopting ideas wherever you may find them and giving them out again re-clothed in a new arrangement of words and claiming them as children of your brain.

The Benefits from Paraphrasing

Great and many are the benefits to be derived from paraphrasing if care is taken to employ only the best of matter. For instance:

- (1) It increases the vocabulary and makes one

expert in expressing the same idea in several ways. If judiciously selected, the original matter will be framed in excellent language, consequently here will be found expressive words so arranged as to clearly convey the author's meaning which will necessarily impress themselves upon the mind of the paraphraser. He must then find a new set of words that will carry the same ideas to the mind of the listeners without letting them appear to have come from the same source. In this manner new sets of words, new arrangements of phrases, and a complete change in the presentation of the matter must be made every time a new paraphrase is attempted, and the oftener this is done the greater will be the benefit derived.

(2) It strengthens the memory through compelling one to lay hold of all thoughts expressed in the original matter.

(3) It helps one to concentrate the mentality, because one cannot paraphrase unless he focuses all his mind upon the matter to be paraphrased, and thus keeps foreign matter from coming between him and his thoughts.

(4) It assists in making one an extemporaneous speaker, because the ideas contained in the matter to be paraphrased act as a framework. He must not memorize the words to be paraphrased, but only the ideas, thus working along the same lines as does an extempore speaker.

(5) It increases one's store of knowledge, as much information is gained from what is paraphrased. You cannot tell others what is contained in an article or speech unless you yourself know it; consequently, you must read so as to grasp the ideas, and you must hold on to them in order to paraphrase them. These are some of the reasons why it is beneficial to practice paraphrasing, many others will be seen by those who undertake it earnestly.

From what has been here said in reference to paraphrasing it must be perceived that the practice of it develops the faculty of thought, and anything that adds to one's power of thinking must contain some good. It is a key that opens to us the otherwise hidden mysteries and beauties of many passages and works that otherwise would be buried in the locked chamber of obscurity. It makes us feel that we are kin to the masters whom we endeavor to interpret, and it finally gives us courage to speak our own thoughts.

For these reasons paraphrasing is recommended to all as a means for increasing the vocabulary, strengthening the mentality, and gaining the power of extemporaneous speech.

How to Paraphrase and Why

Let it be clearly understood that paraphrasing means the re-stating of an idea in language other

than that used by the original speaker or writer. The thought alone must be retained, and it must be expressed by different words, or a new grouping of words, in such a manner as to make the matter appear original. In fact, the matter, or language, is original, the idea alone being borrowed.

In paraphrasing one may amplify as much as he desires and introduce any amount of illustrations, so long as the original thought is retained, and the benefits to be derived from this work depend greatly on the latitude the paraphraser allows himself.

In order to illustrate this point, let us paraphrase Shakespeare's speech on Mercy as voiced by Portia in *The Merchant of Venice*:

The Original

The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice bless'd;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest; it becomes
The thronèd monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway:
It is enthronèd in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice.

The Paraphrase

(1) Mercy is one of the sweetest attributes of man. Its possession clearly indicates a gentle and kindly nature. Generosity is one of its principal ingredients because mercy is bestowed without any thought of a recompense. And yet what a great reward is given the one who shows mercy to his fellow. True it is that the one who receives mercy is blessed, but the one who shows mercy is doubly blessed. No kind deeds or words were ever performed or uttered but what, like the waters, after flowing over the parched fields, they return again to their sources, themselves refreshed and invigorated by their activity. Mercy, like love, performs the miracle of gaining by giving.

While it is noble in the humble to show mercy, while it is an indication of greatness for a poor man to forgive the small debt of a still poorer brother, the higher the station we occupy in life the mightier will be the deeds of mercy we perform. A business man may show mercy to a debtor by extending the time for liquidating his debt; a judge may suspend sentence on a first offender; a governor may commute the death sentence of a murderer, but because of the higher station of the governor he is enabled to perform greater deeds of mercy than either the judge or the man of business.

In sparing the life of a man who, in the heat of passion, deprived his fellow-man of his life, the governor would perform a deed more befitting his high office than any pomp that surrounds it. The outward shows of his power are but the indications of earthly

greatness, but the exercise of the pardoning power indicates his possession of spiritual qualities that prove his relationship to the Most High.

Justice should be denied no man. It is his right, and something he may demand, and its dispensation is nothing more than an earthly function, but when justice is tempered with mercy, then does it partake of those divine attributes that best reveal to us the living God.

Now, let us try a paraphrase of the same matter in a different form.

Second Paraphrase

(2) Rain falls upon the earth with different degrees of force. At times it bursts from the clouds with tremendous energy, beating the crops to the earth and depriving man of the benefits of his labor. On the other hand, it comes softly and gently, causing the flowers to open their petals to receive it, and the young grass to stand up under its refreshing and soothing influence.

Mercy may be likened to the gently dropping rain. It falls upon the unfortunate and depressed human being with such a soothing and uplifting influence as to cause his previous dark surroundings to assume the bright colors of Hope.

Not only does mercy thus encourage and strengthen the one upon whom it is bestowed, but it also casts its blessing upon the bestower; and the larger our sphere of influence, the greater will be our opportunity to dispense mercy.

We admire the king upon his throne, clothed in rich purple and crowned with the diadem of his office, but these outward indications of his rank pale into insignificance when compared with the actions of a heart that is controlled by mercy. The trappings that indicate his kingly rank pertain only to this earth, but the exercise of the principles of mercy shows that he is allied with heaven.

The king who is today seated in majesty upon his throne, tomorrow may be but a piece of mortal clay; but the mercy that was enthroned in his heart will live forever in the great beyond. One is but earthly and can last but for a day, while the other is heavenly and filled with immortal life.

Suppose we take the same matter and paraphrase it again.

Third Paraphrase

(3) Of all the attributes possessed by man, that of mercy is the most God-like. The heavens send forth their rains to soothe and water the earth, and God bestows His many blessings upon all the children of men; and mercy, because it is so freely given, when extended by man to his fellow, partakes of the elements that characterize the Lord of Hosts.

In thus blessing His children of earth, God himself rejoices; and when one man shows mercy unto another, then does he share in the happiness that proceeds from his act. All persons have it in their power to dispense the blessings of mercy, but the higher one's position the greater will be the opportunity to

spread the happiness that follows in the wake of kindness and generosity.

It becomes all men to be clothed in raiments befitting their stations in life, but to have within their bosoms loving and generous hearts is of far greater importance. Man's apparel is only indicative of his station in this life, but the possession of a noble heart, one that loves God and his fellow-man, shows that he possesses spiritual traits that will insure for him the Kingdom of Heaven.

Here we have the substance that is contained in the Quality of Mercy Speech in three different garbs, and it would be a simple matter to dress it in three more distinct ways. The purpose of the repetition is to show how easy it is to retell in different words matter that one understands. No claim is here made for power or beauty in this language, the main aim being to demonstrate that paraphrasing increases the vocabulary, strengthens the memory, and develops the power of concentration, but it is also a fact that if one practices the re-stating of Shakespeare's divine language his own diction is bound to improve.

Words, remember, when properly combined, are really living things because they contain immortal thoughts. Care, therefore, should be exercised to see that words are given their proper place and selected in such a manner as to clearly and instantly convey the thought that is contained in the sentence. Bear in mind that you must not think of words while

you are speaking, the whole mentality should be centered upon the thought, and that the time to think of words is while you are studying them, and the place to study them is in the privacy of your room.

Keep a good dictionary at hand *and use it*. Whenever you come across a word that is new to you, look it up and find out all you can about it. You will see and hear these strange words in many places, so jot them down in your notebook for future study.

Industry, remember, is essential to success in all things, so if you would have an effective vocabulary, you must work for it. The work, however, will prove most interesting, and it will demonstrate to you in a striking manner that "labor, all labor, is noble and holy."



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